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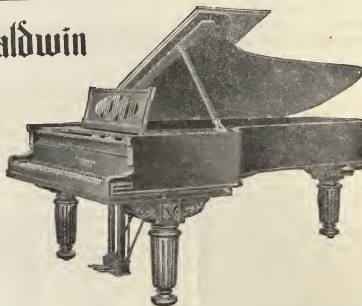
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No. 5.

Chorus Conducting and Music Festival Organization

TALKS WITH MR. EMIL MOLLENHAUER and MR. GEORGE W. STEWART

By EDWARD BURLINGAME HILL

"The May music festival is coming to play a more important part in our American musical life every year. And it is a pleasant task to chronicle the fact, because these festivals are so managed as to meet with artistic and financial success. The time was, and not so many years ago, when our country had only a few festival associations, most of them winding up the season's work with a deficit. The cause for such a condition was not far to seek. Only a few cities and competent and sufficient instrumental forces to furnish a satisfactory orchestra to accompany a large chorus. In addition to that the expense of securing an orchestra for a concert, preceded by one or more recitals, was so great that only large and well-supported organizations were able to undertake it.

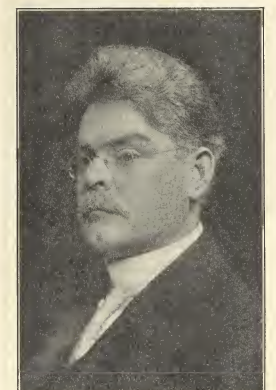
Complied with this drawback was that of the high prices asked by soloists, and the difficulty of securing them at convenient dates. Choral societies acted independently, often chafing in their efforts to secure orchestra and soloists, and spending extra amounts in traveling expenses. The remedy was plain, to follow the methods introduced by the traveling opera companies, which have superseded the stock company of earlier days. If a competent circuit could be organized first class soloists and a competent orchestra could furnish all the needed forces at a minimum of expense. A prominent organization to exploit this method of public musical enterprise was the Boston Festival Orchestra, of which Mr. Emil Mollenhauer is conductor.

For the benefit of societies in all parts of the country THE ETUDE asked Mr. Mollenhauer to give his experiences in conducting and promoting music festivals.

His cozy music room is filled with interesting souvenirs of his active musical life, photographs with autograph inscriptions from Harold Bauer, Eugene Ysaye, Rafael Joseffy, Maresella Sembrich, Nordica, John K. Paine, Theodore Pabst, Emilio de Gogorza, Campanelli, and above all, Theodore Thomas, whom he considers to have been our greatest conductor, attesting the variety of his personal friendship among musicians, of Wilhelm Gericke, under whom he has played, of Philip Hink, the critic, Madame Seimann-Heink, and many other notabilities. Mr. Mollenhauer courteously lent the study of the orchestral score of "Aida" which he is directing in several New England cities this winter, in order to answer my questions.

This personality is forceful and magnetic in the extreme, and with his thick iron gray hair, keen eyes, strong and decided chin and jaw, he looks as if in the problem of saving an orchestra and a large chorus to his will were the thing he liked best. Incidentally Mr. Mollenhauer's reputation as a conductor is so great that his career has been so replete with varied experience and association with most distinguished personal abilities, as to need no apology for reviewing it here. He was born in Brooklyn, N. Y., August 4th, 1855, of an unbroken family of musicians. His father, Frederick Mollenhauer, a violinist, was born at Erfurt, Germany, and came to this country in 1853 with Julius's famous orchestra; his uncle, Edward Mollenhauer, is a noted violinist, and is even now touring the United

States. Emil Mollenhauer was educated in the public schools of Brooklyn. He began to study the violin at an early age; for when he was but eight and a half he appeared in public as a prodigy. Later he played in the orchestra attached to Edwin Booth's theatre (New York), of which his uncle Edward was the leader. At the age of sixteen he joined the Theodore Thomas Orchestra, which was then giving concerts in Central



EMIL MOLLENHAUER.

Park Garden, New York. He remained among the first violins for eight years. He also played under Dr. Leopold Damrosch, taking part in the first performance, in this country, of Berlioz' "Damnation of Faust." He also acted as accompanist for Dr. Damrosch, on account of his skill as a pianist. From New York he went to Boston, where he played in the orchestra of one of the theatres, later becoming a member of the Boston Symphony Orchestra, under Wilhelm Gericke, during the latter's first conductorship. After a series of four or five years he became conductor of the Germania Orchestra, and also of the Boston yearly tour extending from New England to various Southern and Middle States, and in the North including several Canadian cities. It was largely through his efforts that his record as leader of this orchestra, for more than ten years, that he was offered, in 1890, the

condensorship of the Handel and Haydn Society of Boston, with a single unimportant exception the oldest choral organization in the country. This society is now in a condition of unparalleled prosperity. Since 1901 he has been leader of the Apollo Club of Men's Voices, also in Boston.

"My first chance in conducting," said Mr. Mollenhauer, "came one day at the conductor. The choral society there was giving Handel's 'Messiah' with the Germania Orchestra. The soloists, Mr. Zerrahn, was taken ill and could not direct. The society asked me if I would take his place. I had been playing in orchestras until I felt that I must get out or stay there all my life. I had followed all the rehearsals carefully from my place among the violins, and I felt that I could do it. At any rate it was my chance. I saw Mr. Zerrahn who told me the cuts to be made in other details. I directed the performance without rehearsal and it went well—that was my beginning.

"The first essential of a choral society in good business management—it is the keynote of musical success. The engagement of artists, the number of concerts, in short, the general plans, must conform to the financial resources. Then too, the chorus must be made to feel its responsibility in helping out the business side; it rests with them to determine the character of the success, artistic and financial; a full house an essential. Nothing discourages a chorus so much as to sing to empty seats.

"People will not come to a concert unless you give them the music they want to hear. Give them what they like and there will be no question of empty seats. Take the classics, 'The Messiah,' 'Elijah,' 'The Creation' and others of that type. They have pleased audiences for a great many years, and they probably will for a hundred years to come. Or if you like, try the new. There is no question of empty seats, then, the effect of variety. At first give an entire, then a miscellaneous program with soloists, and perhaps unaccompanied choruses; try an opera in concert form. 'Aida' is especially dramatic on the concert platform. In general it is best to present works that give the chorus a chance to sing. That is one difficulty with some modern works, they are unsatisfactory from the point of view of the chorus. You must interest your audience; for no choral society or festival can get along without money."

"What qualifications do you consider necessary for a conductor?" was a rather sweeping question leveled at Mr. Mollenhauer.

"Well, it may seem unnecessary to say so, but the first quality is to be an unselfish person, not from mere ambition to do so. A conductor cannot be trained to direct, if he does not have the temperament to start with. Now-days conducting is almost a disease, every one wants to conduct without stopping to think what is required.

"In the first place a conductor must be drilled, with absolute thoroughness, in every practical detail of the orchestra. He must know every resource of the or-

This is especially true in the case of the music teacher, where a mistake usually means a discord, which grates harshly on the teacher's nerves. The music teacher, or other highly musical person, is nearly always of a sensitive and nervous nature, which makes it especially hard for him to listen to these discords without giving way to his feelings and sharply reprimanding the pupil for mistakes, which, although intensely disagreeable to the musical listener, are probably entirely unintentional on the part of the pupil. Correspondingly, however, the more patient and self-controlled the teacher is with the pupil, the better fitted the pupil becomes to receive impressions, that afterward become permanent.

Sigismund Stojowski and His Views on Piano Study

By WILLIAM ARMSTRONG

Poland has given many men to the world in different branches of art, but in none so effectively as in music, which, naturally, in the first place, is not called upon to suffer the loss that the poet or novelist must sustain in translation from the original, or even the painter, whose subject if it is national, must make the strongest appeal to the national sense.

Padewski, Jan and Edmond de Reszke, Mice, Szumowski, and the Adamowski's, the last three names so long intimately associated through and through in this country, are some of the welcome Polish forces that we have had to reckon with musically. And to this group we now have to add, Sigismund Stojowski, the latest in the line of this nationality that we have among us.

Mr. Stojowski I met last summer at Mr. Padewski's place at Morzes, where he was going through his repertoire with his great compatriot, Modot, quiet, self-effacing, he spoke really first through his music; but when he got up on the piano after an impressive recital, one hot afternoon, there was left a clearer idea of his abilities and his ideals.

The poetry in his playing, stamped by a cultivated intellectuality, is of the quiet kind. His variety in tone color and rhythm are notable. That he has the prodigious modern technique, see evident, saying for today this is the only type of pianist who rises above the horizon.

Mr. Stojowski has concertized in France, Germany, Austria, Poland, Switzerland, and England, and lately, to some extent, in America. A prize pupil in the Paris Conservatoire, he composed the first published symphony for orchestra by a Pole, and which gained for him the Padewski prize in Leipzig, where it was played under the baton of Nizinski, and also conducted its performance in Berlin.

Compositions by Mr. Stojowski.

Mr. Stojowski's list of published compositions is: Opus 1, Deux Pensees, piano; Op. 2, Deux Caprices-Études, piano; Op. 3, Concerto P' slary minor, piano and orchestra; Op. 4, Trois Interludes, piano; Op. 5, Quatre Moreaux, piano; Op. 6, Variations and Fugue on an Original Theme, string quartet; Op. 7, Sérénade, Canticum, Chorus and Orchestra; Op. 8, Lezende, Mazurka, Sérénade, piano; Op. 10, Deux Orientales, piano; Op. 11, Five Songs; Op. 12, Six Danzes, piano; Op. 13, Sonata G Major, piano and violin; Op. 14, Dumka, piano; Op. 16, Deux Caprices, piano; Op. 17, Polish Songs; Op. 18, Sonata, A Major, piano and cello; Op. 19, Arabesque, Barcarolle, Mazurka, piano; Op. 20, Romance, violin and orchestra; Op. 21, Symphony, D Minor; Op. 24, Polish Rhythms, piano; Op. 25, Humantistic Sketches, piano; Op. 26, Trio Strickie, piano.

Op. 22, Concerto, violin and orchestra, and Op. 23, Rhapsodie Symphonique, piano and orchestra, are manuscripts. Beyond these Mr. Stojowski has composed a second piano concerto, a second orchestral suite, and some songs and piano pieces without opus numbers.

Mr. Stojowski's View of Piano Study.

In the study of the piano Mr. Stojowski takes the identical view of Serck in that of the violin, by going directly at the root of the trouble, cutting off the appalling waste of time given to technique without any apparent results; finding out what is needed, and securing it by the most direct means, and then individually applied. Beyond that he insists upon a widening of the mental horizon by a knowledge of things a long way removed from the piano, but which must be in the mind of the pianist if he would give anything out of it.

His Education and Career.

The other afternoon in New York, Mr. Stojowski gave me some of the views that he holds on the

study of the piano; afterward, when the subject had passed on to his recital, he spoke, reservedly though, even then, of his career. As the personal side of things gives a more intimate interest to reviews of a man, it is just now perhaps better to reverse the order of that afternoon and place the personal side first.

Strzelce, in the government of Kielce, Poland, and near the Austrian frontier, was his birthplace. "Precisely as so many Poles of that government have done," said Mr. Stojowski, "by studying in the Austrian part of my country, I went to the town

to me the greatest comfort, after I had voluntarily exiled myself from my own country by going abroad to study. It is, so to say, a Mecca to all Polish people who go to Paris, and where the most intellectual atmosphere is combined with the heartiest hospitality.

Mr. Ladislav Mickiewicz has devoted his life to collecting everything connected with his father and his work, and has founded a museum in Paris in connection with the Polish University of Warsaw. In his house I spent many a happy hour with Padewski, whom I had met in my own country as a boy, and he a man.

"I always felt his great personality, later on that acknowledged by the world. I can only say that acquainted with him became regular much while my life, after I had thought myself a finished artist, he had the kindly frankness to make me understand that this was not the case, and I the happiness to acknowledge it.

"Yet his influence upon me has really been continuous through the love and admiration that he, of course, won from me at once, and also through the noble example of work and will with which he fascinated me.

Writing A Prize Fugue.

"As far as the regular course of my instruction is concerned, I have to mention with gratitude the Paris Conservatoire, where, of course, I found a very high atmosphere, and many good teachers, such as Delibes and Theodor Dubois for harmony, counterpoint and composition, and Louis Diemer for the piano, and also many interesting pupils, among them Edmond Rissler, with whom I shared the first prize for piano playing in 1889. That same year I also obtained the first prize for a fugue. The candidates were locked in a room from six in the morning until twelve at night, with a few larks of a tune given by the Directors to spin out, with permission to have luncheon brought in and, of course, no piano open.

"I must confess that when I walked out at midnight I felt rather dizzy. My success with the fugue appeared to make Delibes very happy; I seemed to be a good pupil getting a prize for so serious a thing.

"Delibes himself was a most attractive and kindly personality and his death to me was a very sad event. I always kept very friendly relations with him and with Diemer, and he has contributed to making my music known in France.

"It would be impossible if I did not name another man who has been for years a sort of musical adviser, whose keen, critical insight, and friendly interest have been to me as a composer of the most valuable help—Mr. Gorski, the violinist."

Piano Study Should Be More General.

"Every one who has a real liking for music should study the piano," Mr. Stojowski had said at the opening of the interview. "It is the only instrument that reflects the work of art complete: complete in harmonic sense, complete in photographic reproduction of the picture. A very important educational tool both for the amateur and the professional. To the amateur who may take the old standpoint that only that which is retained can be whitened, the piano teaches that more can be retained than melody. The professional who would later be a vocalist or violinist, learns from the piano the full contents of his work, the complete in tonal horizon, but has his vertical meaning as well.

The Amount of Daily Practice.

"The time to be devoted to piano practice varies with individual cases. The situation would seem to me to be determined by three things: First, the material ability, by that I mean the coordination of the hand, the muscles, and pianistic facility; second, the capacity for brain work and power of concentration. That which requires a given volume of time for its given task. For the same reason, in a direction, may in the case of another need far less time to achieve. Different brains have different capacities for work: one works for hours, another for half an hour to three quarters of an hour. The one is more able to keep persistent control of his brain than

in the other. Third, will power, besides the brain, which makes the amount of work required largely dependent on the individual character.

What to Study.

"I do not consider it necessary that students should study all the five hundred études of Czerny and Clementi that their teachers give them. Get at the root of difficulties in the composition of the work. What is needed beyond that sort of work is the education of the brain, a thing which average people find some difficulty in getting.

"The good result of the old method are that, after having swallowed bottles and bottles of medicine, perhaps a few drops of the vital, nutritious elements have remained in the blood. I cannot help contemplating the things they are, and as they said to me, I am sorry that these numerous hours should contain so much wasted effort, instead of their being reduced to a much smaller effort through well-directed thought, and with greater result—employed for the sake of widening horizons that, in spite of seeming distance from the piano, are, nevertheless, valuable to have in the artist's mind, if he is really to give anything out of it.

"There are a certain number of things which no pianist can do—scales, five-finger exercises, and arpeggios. Reduce the purpose of the study, and go to that point until it is overdone. Then you will be amazed to find that, as a whole, it is easy. Czerny is the first and indispensable source of study with the student. I have never yet had a pupil to whom I would not give his opus 749, the first three studies of which I cannot recommend. Among the three contain so many of the elementary difficulties that you can meet concert pianists who are supposed to play all right, and yet who cannot execute them perfectly. The first and second studies of Czerny, Clementi, and the study in P major, No. 17, for the fourth finger, are valuable and excellent.

Equalizing the Fingers.

"We have to reckon with the fact of the normal structure of the hand, all fingers not being equally strong. This short-coming we have to master when it becomes a question of equalizing the fingers and requires a special work in a special way. One means of overcoming this lack of equal strength is by accents. In many runs the rhythmic accents are already a great help, but beyond these every run has its own accents which the clever performer must discover—the accent that will bring him over the difficulty. This universal fact of accent is not generally observed.

"The construction of the hand requires a similar fingering of similar intervals. A logical observation of this has led some teachers to find that the fingering of all scales in the old way is unsatisfactory. I was one of the first to adhere immediately to this theory.

Two Great Works.

"The same intervals demand the same fingering, as the inverted counterpoint tells us. For instance, intervals figured a certain way in going up a scale in the right hand, and identically occurring in the left hand in going down, demand an identical fingering. This we find especially recognized and treated in Moszkowski's 'School of Double Notes.' In octave playing there is one wonderful work, a classic, Kullak's *Effort Solitaire*. It is a good idea to say that other one of the works mentioned should be studied from beginning to end, but used as a lexicon which one would consult in special cases.

Arm and Wrist Work.

"About these there are many peculiar and unclear ideas, and a strange confusion between arm work and wrist work. This is partially due to ignorance of anatomy, and partly to the thoughtless clinging to inveterate habits. What is I do not believe is the wrist as originating the stroke work by a sort of attack from above, which is an absolutely useless thing, some others will neglect wrist work entirely, or confuse it with arm motion.

"The real purpose for which your wrist has to be exercised is to quickly enable you to leave a key or a position for the following one. This means that the wrist has to be used after, and not before, the attack.

"In the same way, and for the same reason, the people are conscious of the connection between hand and fingers; in other words, they fail to recognize the influence that good or bad use of the arm motions can produce upon the tone. Yet the strengthening of the finger joints is: necessity of training in order to make them obey any impulse from above."

Reminiscences of Noted Musicians of the Last Century

By CARL REINECKE

II.

The name of the virtuoso who, in a triumphant and victorious march, goes through the Old and the New World, becomes in a short while celebrated or even popular; so will also the name of the "star" orchestra conductor, of whom people think that he is able to give, with but few rehearsals, orchestra performances much superior to those the same conductor could never produce. (*Of Sancta Simplicitas!*) It is very different with the applications of the theory with the theorist, who spends his life in a quiet little room, far from the public, his mind concentrated only on study and creation. This same scholastic becomes known to the public in large measure through the reason why the man of whom I am going to speak is almost or perhaps entirely unknown to some of the readers of THE ETUDE, even to the most constant readers of this journal. He is called: *Wolff Hauptmann*, one of the greatest theorists in music we have ever possessed, and who was at the same time an excellent composer of church music.

Martin Hauptmann was born in 1792, in Dresden, and died in 1868 in Leipzig. At that time he was organist of St. Thomas' Church in Leipzig, succeeding in that position, although not directly, to Johann Sebastian Bach. He was an intimate friend of Spohr, Mendelssohn and Schumann, and was already advanced in years when Berlioz, Liszt and Wagner began to make a stir in the music world. This must be noted in order properly to appreciate many of his witty legends which he seemed to be able to reproduce of the ideas one has of an old Greek philosopher.

As organist of St. Thomas, Hauptmann had to conduct the church music on Sundays. The incident I have in mind occurred on a dark winter morning; the church was neither heated nor lighted by gas; a few lights only were burning at the music desks. The orchestra began to play *Bach's* *Mass*. Among the few who do not see and yet believe. On account of the bad light, one of the bassoon players could not see the notes and omitted a very important part when he entered himself to Hauptmann after the service, the latter answered: "And blessed are they who do not see and yet believe."

On another occasion he heard the "Hebrew Melodist" for violin and piano by Joachim, which he, we must grant, a little hard to digest for that time; he did not like them much, because he wanted as a first condition of every art, absolute beauty. When he asked him how he enjoyed them, he answered: "I believe you did not understand the pieces right; you ought to have played these melodies the last measures first, because the Hebrew language, as you know, is read from right to left."

It is easy to understand that Hauptmann did not very much like the works of Liszt and Berlioz; he even considered their influence on young artists dangerous. One who was a young man, and was enthusiastic for these new artistic ideas, expressed himself as astonished to see Hauptmann so cool about them, whereas the entire school of younger musicians celebrated and glorified them. The old composer replied: "Well, my dear friend, the reason is that health is not contagious, but disease is."

Another example of his dry wit occurred in a lesson at the Conservatory. He had laid aside the composition of a waltz which he had composed with me, and then started some other work. The pupil found that it took too long for the ink to dry and went close to the red-hot stove it was in winter to hasten the drying process. The young man, however, was a strong smell arose. Hauptmann smiled and said: "What's the matter there?"

"Excuse me, Doctor," said the pupil, "I was drying my composition, and the ink was too dry."

"It was not necessary," interrupted Hauptmann, "it was already dry enough."

Another quick-witted member of the musical fraternity of Leipzig, at that time, was Julius Ritz, who became the chief conductor of the Dresden court-theater.

Once in the rehearsal of a concert, as the soloist sang out of tune, Ritz knocked on his desk, stopped and said: "Pseude, madam, you will surely give us your A's? It is generally known that the A, second space, treble clef, of the oboe, is the tone with which the orchestra 'tunes.'"

An old violinist, who once gave violin lessons to the young Brahms, and who was tolerated in the orchestra only out of consideration for his past, although he could hardly be of any use, had to appear regularly five minutes before the start of the opera and would take his place in the orchestra which was already complete without him. He would then quickly turn his violin and * * * the conductor could begin. Once, however, Ritz was already seated at his desk, the bell had rung and the orchestra had started playing the overture to "Tannhäuser." The place of the old violinist, which was lying alongside of Ritz, was still unoccupied. * * * A short time after that the old man sneaked in, thinking to reach his seat unscathed. Ritz, however, had seen him and turned, while he was conducting, and said to him, with the politest snarl: "Excuse us, Mr. Signor, your violin is in the museum!"

Friedrich David, the well-known violinist and concert conductor of Leipzig, a friend of Mendelssohn, had written a comic opera, "Hans Wacht," which, however, was said *quod non* after the first performance. The following bon mot is attributed to Ritz: "Well, well, Hans Wacht ('Wacht' in German means 'is awake'), but the public sleeps."

He was a constant eviler, and once, in a chamber-music evening at the Gewandhaus, he had to play a trio from Beethoven with two virtuosos, the brothers D., who did not understand anything about chamber-music. After the rehearsal David asked him how the brothers D. got along. Ritz, in his anger grumbled as it to himself: "Oh, those donkeys!"

Mendelssohn used to exercise his quick-wittedness upon the purely musical subjects, and sometimes he could say malicious jokes. I shall give a few examples to finish with.

Once Liszt expressed to Mendelssohn the opinion that he was a purely musical subject, and he said, as a thing written for orchestra, as he had prepared already by his two-hand arrangement of the symphonies of Beethoven. Mendelssohn answered at once: "Then, my dear Liszt, play in the right tempo the first measure of Mozart's G minor symphony."

Liszt had to laugh, and admitted that neither the customary nor any other arrangement was equal in the least to the effect conceived by Mozart.



In the course of the conversation Liszt happened to say again that nowadays a good piano virtuoso could play absolutely everything written for the piano. Immediately Mendelssohn said to him: "Well, just play the first étude from Cramer, but the upper part with the left hand and the lower with the right!" Liszt sat down at the piano and, at the fifth measure, he had to give up to the greatest enjoyment of Mendelssohn.

At a musical festival in Düsseldorf, Mendelssohn conducted, among other works, "The Creation" by Haydn. An old deformed English woman who had attended his recital, and who was very much interested in the whole festival, persisted in trying to induce him to write in her album. Mendelssohn quickly took a pencil, drew five lines and wrote a few notes in the album on the words: "And God created the big whales."

The Evolution of the Leschetizky Method.*

In a recent issue of THE ETUDE we included among the book notes a notice of the late, well-known pianist, Annette Hullah, which gives a graphic picture of the teaching of this pianist-maker of modern times. We give below a portion of a chapter which presents an interesting historical résumé of the evolution of modern piano playing.

The Bach Idea.

Over a hundred and fifty years ago, in the year 1747, John Sebastian Bach came to Potsdam to visit Frederick the Great, and while there he was asked to try over some of the new Fortepianos that he recently had made for the King by Silbermann. He came, and disliked the new instrument. His ears, old and too long accustomed to the gentle touch of his beloved clavier, could not accept this harsh, modern instrument, and he returned home thankful that Providence had not brought him up on such an abominable invention.

But his son, Carl Philip Emanuel, in the service of the King, and having therefore the opportunity to study the Fortepiano at his leisure, became so much

Haydn, concerning themselves little with its mechanical resources (what they wrote serving equally well for the clavier or harpsichord), treated it merely as a vehicle for the expression of their ideas, well as for the inspiration of the moment. Clementi—whose inspirations were few and far between—regarded it from an entirely different standpoint. He was interested in the instrument itself; he experimented with it, tried what effects could be got out of it, and composed to introduce these effects rather than for any other reason. He considered the pianist more than the musician, and, in so doing, became the founder of a school of playing that regarded mechanical skill as a sine qua non in itself.

The Viennese School.

By degree the piano and its players, developing side by side, diverged into two distinct styles—the English and the Viennese. The English school grew up, so to speak, of the masculine sex, the Viennese of the feminine—their respective instruments being in a large measure responsible for the heavy, vigorous qualities of the one, and the delicacy and lightness of the other. As long as Mozart lived, the Viennese held to their old-time gentleness and quaint

Wiping out their stiffness, poking fun at their propriety, it was Beethoven who broke through their foolish little rules and gave them something deeper and more vital to think of. Full of dramatic power, and of orchestral effects, of changing moods, his music outstripped their limits entirely.

He created a new problem: the study of tone and offered them the piano what had never of old. He demanded of the piano what had never of old; he demanded of it before; both the instrument and its players were forced to change. Henceforth the art of pianism stood on an entirely different level, the art of pianism stood growing up.

A New School.

Weber, who was an immense admirer of Beethoven, and a great influence in the musical world, went into the question with enthusiasm—indeed, some of his own sonatas showed a faint dramatic tendency, new figures, and a more complicated technique.

Kalkbrenner, a follower of Clementi and famous teacher, was at work in Paris. Dussek, and Berger (Mendelssohn's master) helped elsewhere. Schubert (Mendelssohn's afforded good for experiment too.

On the other side Czerny, Wozlf, Herr, Stollitz, Hummel—who was considered a good pianist to be put forward as Beethoven's rival—upheld the prim style of their youth. Thus began the usual struggle between old and new, ending in the inevitable victory for the new. The great thing was his power to inspire character. He seemed great; he seemed simple; it therefore seemed simple to be great and true.

It happened to me, also, to come under a man of not dissimilar type, when in 1890 I was appointed Adjunct Professor of Music in the Wesleyan Female College, at Macon, Ga. My college life lasted there but one year, he was turning me out; but my intimate contact with Dr. John M. Bonnell, president of the institution, lasted about a year and a half more—two and a half years in all. Later we kept up a desultory correspondence for several years, and Dr. Bonnell passed over to the majority some time early in the '80's.

Dr. Bonnell's specialty as professor in the college was that of English composition, and of this art he was the most profound exponent I have ever encountered. Having a desire to find expression through writing, I undertook several essays after talking over points with him; and he was kind enough to read my writing and re-read it until I had finally managed to say something like what I had set out to say. I had naturally a knack of words, but I did not have the art of imagining what different things the common man might get out of sentences which seemed to me to say one particular thing. Dr. Bonnell taught English composition to such purpose that the sophomores wrote better than seniors usually did, and the seniors wrote in an extremely graceful and finished style. He did it by beginning in the preparatory department. It took generally five or six years to make a finished writer, but the art was finally mastered, and the steps of the course were laid out with pedagogic precision. He carried himself through the first two years and the last year. He laid the foundations, planned the building, and finally put on the finish. He was a teacher.

The Virtuoso.

Partly to avoid the monotony of this one-man entertainment, and partly to induce the public to stop to the end, great pianists, such as Thalberg, Liszt, and Dreybach began to do strange and wonderful gymnastic tricks. They passed one hand over the other with extraordinary rapidity; divided the melody between two hands and made it sound as if they had not; played octaves glissando; jumped with marvelous agility from one end of the piano to the other; wrote horrible and difficult studies of impossibly long length; played without the music; in short, they did everything they could think of to make a sensation and astonish the public. Vienna and Paris, where the audiences came from far and near, were filled with such marvels of the kind, and such preferred being to being instructed, were delighted. Sober-minded Germany was less so, for—although Liszt created a furor there as well as elsewhere—he had Mendelssohn to keep him in check, and he should go. Europe was divided into two distinct camps—the one brilliant, the other scholarly. To the former belonged

Leschetizky.

In 1830, the year of his birth, Rubinstein was but a baby; Von Bülow a few months old; Clara Schumann had just given her first concert in the form of ten-thirty programme is interesting as showing the kind of music popular at the time: "Rondo Brillant," by Kalkbrenner, "Variations Brillantes," by Herz, "Variations," by Chopin, and "Nocturne," by Schumann. The first given her own; the last, Schumann's. She was born five—Fanny—eleven—years later. Dreybach was already twenty; Henselt sixteen; Thalberg thirteen; Liszt nineteen.

All these artists and many more visited Vienna, and Leschetizky heard them all. They were the source from which he drew inspiration as a young teacher, and whose playing served him as material from which, later on, to build up a system of his own. It is this in a large measure that distinguishes from Czerny his master, that he has worked out the principles known as "The Leschetizky Method."

SOME OF THE ELEMENTS OF A GOOD TEACHER

By W. S. B. MATHEWS

A great many persons give private lessons or hear classes, who do not teach. Not a few of them teach in reality something very different from what they imagine themselves to be teaching.

There are few really good teachers. Under these, whether they minister to classes or in private lessons, the pupils study with every effort to get the best they are supposed to study, their horizon widens out and the old proverb, *non crescit apertis* (mind increases by using) comes true gloriously.

Two Great Teachers.

There are very few teachers who are really great. The pupils of an impressive age who have come under their influence bear the impress of that contact all their lives long. Such a teacher was the great Dr. Arnold, of Rugby, of whom "Tom Brown" tells so well. Some of the most notable English statesmen, writers, poets, lawyers, and public men bore testimony for more than a full generation to the shaping and inspiring power of this simple but great soul. Yet Doctor Arnold was all the time a clergyman, a literary man, a scholar. With him the greatest thing was his power to inspire character. He seemed great; he seemed simple; it therefore seemed simple to be great and true.

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Dr. Lowell Mason.

In music the best I ever knew was Dr. Lowell Mason—a man of dignity, simplicity, great personal worth, and a wonderful knack of imagining what the different things were which a well-informed musician ought to know. The terminology, which still lags in English, he began to set right long ago, as 1834, in his "Practical Grammar of Music" for teachers. He started many things right. We owe him the teaching of music in the public schools; the first book of music entirely for children known to have been published. It was Dr. Mason who took up Pestalozzianism so heartily and tried his little best to get the great Pestalozzian motto, of "the thing before the sign" into our elementary music.

The Teacher Must Know His Subject.

But it is time to tackle our subject. The first element of a good teacher is to know his subject. Now in music this is a large and complex subject, and has to be received as an art and enjoyed as an elementary music.

an art; yet it has also to be studied and taught as a science. Here we have already two kinds of minds, the artistic mind, held by intuition, and the scientific and pedagogue mind, careful to get things in logical and progressive order. Now our ordinary music teachers generally know much too little of music as an art, while of its science they are totally ignorant, with that illiterate ignorance which does not know that it is ignorant. And so for the comfort of the young teacher let us say that since imperfect qualification is practically universal as regards the working teachers, the best thing possible is for each teacher to improve herself as much as she can, and to be careful to work in both directions—to know more of music as art, and to understand music better as science.

Mind-Kindling Quality.

There is an immense difference among teachers in what we might call their "mind-kindling" quality. One teacher seems to carry an atmosphere of activity; by pure presence he seems to stimulate thought and to make work inviting for the student. The things it will accomplish. Under such a teacher the pupil is sure to work freely and to accomplish much. There are others who seem to promote idleness. Nothing seems worth while. What is this difference? Mainly it lies in the living quality of mind. When the teacher is all the time learning new things and getting new lights upon the old, her mind is quick, stimulating, active like a battery which is working; you get a spark by merely coming in contact with it. Much of this capacity in a teacher is lost or nearly so through an unfortunate notion many persons have (especially the well-to-do middle class women), that school year there is no one to notice whether the lesson has been learned? Why should she worry herself with definitions when they never come; she is not going to play definitions on to any body, is she? Then why learn them? So you have to manage to make the stars fight in their courses for you; you must plan things so that the pupil who has not studied well enough will be vividly faint and that the pupil who has neglected all her "theorems" also come to grief. If you want thorough work, you must balance the cash every little while. This is the reason for having a lot of playing meetings, instead of waiting for one great exam at the end of the year. You must require study and get it; and make it indispensable for promotion. Otherwise you do not get it.

Good Management.

If you ever study physics you are liable to come up against the axiom that "action and reaction are equal and opposite," and this axiom is useful in music. Why should a pupil learn the lesson, if she is to be a school year there is no one to notice whether the lesson has been learned? Why should she worry herself with definitions when they never come; she is not going to play definitions on to any body, is she? Then why learn them? So you have to manage to make the stars fight in their courses for you; you must plan things so that the pupil who has not studied well enough will be vividly faint and that the pupil who has neglected all her "theorems" also come to grief. If you want thorough work, you must balance the cash every little while. This is the reason for having a lot of playing meetings, instead of waiting for one great exam at the end of the year. You must require study and get it; and make it indispensable for promotion. Otherwise you do not get it.

Indispensable Qualities.

The indispensable qualities of a good teacher are first of all, a mind twice as much knowledge of her subject as she will ever be able to teach to her clients; good ideas of how to communicate knowledge; a mind-kindling power; sympathy with the pupils; and, last of all, sympathy with great art, and the ability to awaken in the pupils a desire to know which does not grow well in the American climate. Companionableness, willingness to take trouble; willingness to go much beyond the stipulated number of minutes in teaching; and, last of all, that lofty attitude that will save his life (by omitting to take trouble for which he is not paid) will lose it.

FAMILIARITY THE KEY TO ENJOYMENT.

The truth is that the one thing that makes the enjoyment of music is, not technique; still less the lack of technique; and, least of all, that lofty attitude of patronizing contempt for solid work, whereby the disappointed of all ages have found a scope for the exercise of their wit.

The plain man's key to the enjoyment of art has no connection with any of these things, being neither more nor less than familiarity; and technique is useful to a lover of art only when it is specially directed in quest of this wit.

But the familiarity must be of the right kind—of that kind that does not breed contempt—the familiarity of a friend, not of a valet.—Tovey.



LEIPZIG STREET MUSICIANS OF THE FIRST HALF OF THE 19th CENTURY. EACH PLAYER REPRESENTS A TYPE SEEN AT THE GREAT MARKET GATHERINGS IN THE SPRING AND FALL.

interested in it that he wrote a book on the art of playing it—the first book that exists on piano technique. His father's instructions for the clavier advised players to keep the hand as quiet as possible, "to wipe a note off the keys with the end-joint of the finger only, as if taking up a coin from a table"—not to be too lavish in the employment of the thumb." Carl Philip Emanuel transferred what he could of this to his own book, putting in also the certain necessary innovations—he thought they might look on the thumb with a little more favor; on rare occasions a note might be struck, it was inadvisable now to pass the fingers over each other backwards if they could do without.

Playing must have been anxious work in those days. There was no pedal to swell the sound or cover up defective technique. The new and very distressed Mozart so struck—cantabile playing—an impossibility. The touch of the keyboard was something like that of a harpsichord, the keys jumping up and down with a little jerk; and when the instrument went out of tune it was a serious matter.

Clementi.

By the beginning of the nineteenth century all had been changed. The mechanism was so much improved that it had developed into a responsive medium worth the trouble of studying. Clementi was the first who composed specially for the piano; for Mozart and

* FOOT NOTE.—Theodor Leschetizky, by Annette Hullah, John Lane Co., New York. "Living Masters of Music Series."

THE ETUDE

READING AT SIGHT. SOME PRACTICAL SUGGESTIONS.

BY R. T. WHITE.

SIGHT-READING assumes that the eye has to give most of its attention to the printed copy; the keyboard is mainly apprehended by the "mental eye." Distances on the keyboard are judged mostly by looking "up" the stretch of the hand, but this in itself involves, especially at first, a slight "mental" or otherwise of the keyboard.

The eye is the space organ of ordinary life. The space of the hand is also used; and it is possible, besides, to judge distance by sensations of strain in muscle or tendon produced by moving a limb through a given space. But, as a general rule, the eye judges distance gained through motion of a limb as very inaccurate unless it also is associated with the sense of "mental" sight. Let the pupil try to open his hand spontaneously, and without reference to the keyboard, so as to include a space equal to the interval of a 5th, 4th, etc. The error is generally very great. If, instead, the arm is required to move through such given distances, the error is much often greatly less. However, with practice, it is possible to judge distances with considerable accuracy by span, and this the pianist has to acquire. But at first the more accurate space organ, viz., the eye, must be called upon to assist.

The process as adopted in playing is complicated by the use of more than one pair of fingers, there being ten different pairs available in either hand. Some of these pairs cannot be used for wide intervals, but all are available for the smaller distances.

Exercise 1.—At the keyboard. With fingers 2, 3 and 4 of the right hand play middle C and D. Place the finger tips exactly in the middle of the keys. Close the eyes, lift the fingers, retaining the stretch, try to form a mental image of the appearance of the notes, and also endeavor to realize the "feel" of these two fingers. Now close the hand, then try to open it to its original shape. Keeping the eyes closed, place the two fingers anywhere on the keyboard and test whether the original stretch has been reproduced.

Exercise 2.—Perform a similar exercise with the following pairs of fingers 3, 4, 5, 1, 2. The pupil will probably find a greater strain between 2 and 3 and a less strain between 1 and 2 than when 2 and 3 were employed.

In the scale of C the horizontal distance with any two adjacent notes is always the same. Although there is only one semitone between B and C, and C and D, the keyboard distance is the same as between any other two adjacent notes, although all these others are few semitones apart.

Exercise 3.—Perform a similar exercise with all pairs of fingers on these pairs of black notes C-sharp D-sharp, F-sharp G-sharp, A-sharp B-sharp. It will be found on most pianos that the black keys in the middle lines of the two black keys is a little greater than that between the middle line of two adjacent white keys. This, perhaps, is partly responsible for the difficulty of playing ascending and descending scales evenly. Then, again, the black keys are narrower than the white ones; hence practice in the "upper key" positions is the best way of acquiring the eye of striking the black keys accurately.

The plan recommended above, of retaining the stretch while transferring it to another part of the keyboard, is helpful in learning the "wrist *escatto*."

Exercise 4.—Play the following as rapidly as possible with all pairs of fingers. Repeat each phrase with closed eyes, and endeavor to recall a mental image of the passage as printed:

1 2 3 4 5 6 7 8 9 10 11 12 *Stretto.*

L. H. octave lower.

L. H. two octaves lower.

"The strain in this particular case is not easy to realize, as there is so little of it. Probably this accounts for the frequent occurrence of such errors when young pupils have to play a rapid passage with a close position of the hand.

The pupil should now have a distinct idea of the "feel" of the stretch between any pair of adjacent fingers when playing two adjacent white or black notes. Now we must consider the case of a white note followed by a black one and vice versa.

Exercise 5.—Play middle C D with fingers 2, 3 of the right hand. C D with fingers 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and play all the C and Ds above. Repeat, with the L. H., proceeding downwards. Try also with these finger pairs 1, 2, 3, 4, 5, 6. In case of any difficulty, repeat the exercise for that particular pair of fingers on other similar pairs of notes, such as F & F-sharp, etc.

These exercises are not intended for regular practice, but rather to be regarded as tests. Experience has shown that many mistakes made in reading are not due to the notes or intervals being read wrongly, but arise from over- or under-estimating the interval. The fear of this is the chief reason why young pupils will persistently take their eyes off the copy and look at the hands, thereby "losing the place." In ordinary life we so seldom judge distance without the aid of the eye that there is an irresistible tendency to look at the stretch, rather than to feel it. Such exercises as those explained above will help to demonstrate to the young pupil that he can do without the help of the eye after he has done a little practice.

Pupils vary very much in their abilities in this direction, so that teachers may sometimes find that a small selection of such exercises is sufficient, especially as such training occurs naturally in the ordinary work of the keyboard; but whenever the teacher finds that an interval is over- or under-estimated he should devise an exercise like the preceding, and have the pupil continually easy to play two consecutive notes with two consecutive fingers, but it becomes more difficult if other fingers are employed. Let the pupil test himself by playing exercise 4, with the following finger pairs: 1, 3, 4, 1, 5, 2, 4, 5, 3, 5.

We have hitherto dealt only with adjacent notes, and it is remarkable how much stepwise motion one meets with in the course of a piece of music. However, over intervals must be considered. The stretch seldom exceeds an octave, but there are many intervals between the second and the octave. The following exercises are suggested for acquiring these intermediate spans. The intervals here treated are those contained in the key of E-flat. They should be practiced in all keys, preferably while the new scale is being learned in the ordinary way.

Exercise 6.—The exercises to be practiced with the eyes upon the keyboard, but this help should be dispensed with as soon as possible, reliance being placed upon the mental image.

During the rests the following procedure must be adopted:

(a) raise the hand, retaining the span.

(b) raise the hand a little to the right, so as to bring it over the next pair of notes.

Exercise 6.—

R. H. through two octaves.

To be done with these finger pairs 1 2 3 4 5 6 7 8 9 10 11 12 Similarly with the L. H. with all finger pairs.

R. H.

With these finger pairs 1 2 3 4 5 6 7 8 9 10 11 12 Similarly with the L. H.

R. H.

With these finger pairs 1 2 3 4 5 6 7 8 9 10 11 12 Similarly with the L. H.

R. H.

With these finger pairs 1 2 3 4 5 6 7 8 9 10 11 12 Similarly with the L. H.

R. H.

With these finger pairs 1 2 3 4 5 6 7 8 9 10 11 12 Similarly with the L. H.

The octave is easy in one respect; both notes are either black or white and both are in the same position as regards the groups of black notes. Also the span for the octave is more easily realized and remembered because, for most people, it is just as much as can be comfortably spanned. It is, too, too big a stretch to be over-straining; too small a stretch is detected by there being no strain at all. Hands, of course, differ in size and elasticity, but the above is true of most hands.

Since it is that octaves, as a rule, are more correctly judged than sixths and sevenths. It must be remarked, however, that a succession of octaves is likely to cause trouble, because the hand is inclined to relax so as to relieve the strain of remaining outstretched. When once it is realized that a succession of octaves has commenced, withdraw the attention at once from one of the two notes forming the octave; think only of the thumb notes and keep the span fixed.

Exercise 7.—Practice the following slowly, gradually increasing the tempo. Little benefit will be derived until the pupil can play it with closed eyes. When this can be done, it should be played in two ways:

- (1) Form a mental image of the keyboard while playing.
- (2) Ignore the keyboard as much as possible, and instead, form an image of the printed passage.

R. H.

etc., up the Chromatic Scale.

L. H.

etc.

etc., up the Chromatic Scale.

HOW IMPROVEMENTS IN THE PIANO AFFECTED COMPOSITION.

BY LOUIS KOHLER.

MANY brilliant compositions for the piano which would have been impossible if the first appeared long their charm so long ago that the wonder now is, seeing their poverty of invention and lack of artistic merit, how they ever exercised any attraction. This is particularly true of the compositions of the 18th century, and considering the history and development of the instrument. Its improved construction dates from a period after Mozart, Steibelt, and Steinel, whose works were largely written for the clavichord. It was not until then that the modern grand piano, as we know it, appeared. The keyboard was extended, the improved action invented by Graf was supplied, the tone grew more powerful. These additions permitted new effects, for example, increased singing tone in the upper range and extensive use of the pedal, and since then, beginning with Chopin, these effects have been predominant characteristics in all compositions for the piano. They so satisfied the ear that for the time they rendered further fancy and invention on the part of composers almost superfluous.

Thodore Döhler was the forerunner in this direction. But with Thalberg and Liszt more intellectual demands were made upon the artist. In 1840, when Thalberg played the theme of his "Requiem" for piano, a piece specially constructed for him by Graf, he broke several strings. Bösendorfer came to the rescue with one of his more powerfully-toned, strongly-strung instruments, with which the effect was made a triumph.

At that time, works which depended upon massive tonal effects grew like mushrooms from the earth. Liszt alone managed to give them inner and artistic meaning; the others conceived them from a sonorous standpoint, though it must be said that Thalberg displayed a certain nobility of style. His imitators, however, produced nothing but a series of empty platitudes.

Without the free use of the pedal, such effects would have been impossible. It sustained full chords in the bass and upon treble while the middle tones were being played, so that the keyboard could be utilized in three different positions at once. Now, as we have become accustomed to such tones of force, and works that depend on them alone have grown old and faded—bodies without soul.

THE ETUDE
Practical Ideas Applied to the Teaching of Children

By KATHARINE BURROWS.

VI.

Choice of Piano Music.

Of all the elements of music, Rhythm is the most easily understood and appreciated. Next to Rhythm, in these particulars, comes Melody. Therefore Rhythm and Melody are the most important qualities to be considered in choosing music for children. The melody as well as the rhythmic pattern must be naturally be simple both in idea and execution, and it should be as fresh as possible. Avoid the commonplace as you would a pestilence. Children who have a common order of mind are not to be despised; but these can be led gradually to like something better, if each new piece assigned is a little less common than the last. It is a great mistake to set a habit of learning phrase by phrase is acquired. The main point is that it be begun at the very beginning, and persevered in or the desired result will not be attained.

Home Work.

In THE ETUDE for December, 1905, I suggested deterring the home practice until the hand position should be somewhat established, but as soon as this is the case, a certain amount of home practice will be allowed, and if it is not too much or too long, it will be the more enjoyed. I would suggest a certain number of times for each piece or exercise to be played, rather than a certain length of time. This answers two purposes; it creates a definite end to be arrived at, and it involves repetition of the thing to be studied. Many pupils think that to play something through once is a great deal of work, and repetition is taught from the first, like many other good acts, it becomes a habit. Then the feeling that just so much time has to be "put in" is not good either for the pupil's mind or for the work to be accomplished. It is much better and pleasanter to the child to feel that to play the pieces and exercise through slowly a certain number of times will terminate the work for the day. Sometimes there will be special passages, needing extra work; these must always be noted by the teacher and marked. It is a good plan to make finger exercises of such passages, and to see that they are played a certain number of times apart from the regular practice of the piece. Slow practice, too, is a great point, difficult to inculcate, yet absolutely necessary. This usually has to be achieved by constant repetition, and it will be found that it is much easier of achievement if the first work is done under the teacher's supervision. Home practice, before the hand position is tolerably well-established, results always in a good form of mental discipline. Many children are relieved by constant repetition, and prevent to have it, and wishes to dispose of it. Each piece should be selected after thought and consideration for the taste as well as the needs of the pupil.

It is quite possible for one studies altogether for the first few years, and the piano is mastered, each piece with a view to developing certain qualities in the pupil's playing. For instance, one piece would be particularly valuable for teaching legato, another for rhythm, a third for melody playing, and exposition, and so on. I do not suggest following this course invariably, as I think the work on studies is a good form of mental discipline. Many children are relieved by constant repetition, and prevent to have it, and wishes to dispose of it. Each piece should be selected after thought and consideration for the taste as well as the needs of the pupil.

After pursuing the first stages, it is quite easy to find suitable and attractive music, as many have spent time and thought on this grade of work. Success in teaching depends very largely on the music selected for pupils, and from a business point of view, as an educational point, the teacher can make no greater mistake than to choose music carelessly, or to assign a certain piece, only because she happens to have it, and wishes to dispose of it. Each piece should be selected after thought and consideration for the taste as well as the needs of the pupil.

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Memorizing.

When the very first and very easiest piece is learned the study of memorizing may begin. It is not a good plan to put off memorizing until a pupil is studying advanced music, because the longer it is postponed the more difficult it becomes; while any pupil can be taught to memorize, if it is practiced from the very beginning, it requires much greater stability and strength of purpose to achieve this in later years. A very easy little melody, of eight measures written in the five finger position, with both hands in unison, can be memorized by almost any child quite readily; if this is begun and continued perseveringly, it becomes a habit. It does occasionally happen that a pupil cannot learn a simple test so exacting. Such a pupil might be let off with a few measures committed; then if the number of measures be slightly increased in each new piece, the memorizing faculty will be inensibly acquired.

Another thing that I should deprecate strongly, is to allow haphazard memorizing. There are various different ways of memorizing. Sometimes it is merely a finger sequence. It is quite possible to practice a piece until the fingers know mechanically where to place themselves without any assistance from the brain at all, but needless to say, this is not the method of any intelligent player, and those who use it are never sure of their ground. Sometimes the piece will go through without an error, but if the player becomes nervous, or, if for a moment he

happens to think of the music he is rendering, it goes from him, and a failure is the result. Some persons manage by making a mental picture of the notes, so that when the music is not before them, the picture still remains. This is a very good way, but only a few possess this peculiar faculty, and it is very difficult to acquire. There is still another method which can be acquired by any one, and that is, to learn the little pieces in the beginning note by note, and later, when the music is more advanced, to learn it phrase by phrase, and then to learn the remaining note by note used with children, the habit is formed of observing each note, and this habit will easily and gradually extend and broaden until the habit of learning phrase by phrase is acquired. The main point is that it be begun at the very beginning, and persevered in or the desired result will not be attained.

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HOW GREAT MUSICIANS PRACTICE.

(From the German.)

By DANIEL BLOOMFIELD.

Here are a few incidents to show the character and amount of practice that certain great musicians deemed necessary to fit them for their careers.

There are many who have great vision, who when he appeared before the public, dressed smartly, but when he practiced wore his night-clothes. Spohr also seldom went without his night-gown and dressed only in his night-clothes when he practiced. There lived a very regular life and never made a day's practicing. Paganini was compelled by his strict father to practice from ten to twelve hours a day. But instead of creating a hatred for practicing within him, it created a love for it. He practiced the more. In his later life he discontinued to practice, only playing and studying his own compositions. It is told of how a worshiper of the "Violin King" followed him from place to place, and always lodged in the same hotel, in the hopes of hearing the master practice. After a long stay in the room next to Paganini's, he saw him take his violin out as if he was going to play, but instead of playing he merely required a part of it.

Rubinstein once said the following: "When I do not practice one day, I know it; if I delay it two days, my friends know it; and if I do not practice three days, the public knows it."

When Joachim was a student, he lived in his tutor's home. The room in which he practiced had no window, and here he would sit with his violin and glass in it. When the sound of the violin ceased even for a moment the teacher would soon know the cause of it. On one occasion, when Mendelssohn gave an examination to a young man, he was told to succeed in playing a piece which was supposed to be tedious to me that hours seemed as days. I practiced until my walking was so automatic, that it resembled a fugue." Jan Kubelik did not practice much, but practiced with great intensity to succeed. The worst thing for a musician is the feeling of vexation that comes over him when his work is not systematically arranged. A story is told of a student who practiced for ten years, has played approximately three hundred dances in the well-known. During every year he studied from twenty to thirty new pieces, and practiced so much on them, that he could play any concert tone he could bear hearing them again. Only by inactivity could he save himself, so that he could study new pieces.

Dr Sarasate is told that he only practiced when he studied new pieces for concert use. He said, "I am not the violin's slave; the violin is my slave." One of the first English violinists, who was jealous because of the honor and wealth of foreigners who visited his country, resolved to call his countrymen's attention to himself. He lived in seclusion with his violin for six months, in a deserted house, and no body was allowed to pass the threshold of it. His waking hours were devoted to his instrument. Thus he appeared in public, and he was as well as praised and applauded as were Paderewski and Kubelik. But although he was in the prime of life and famous throughout the country, he seldom appeared in public again.

A well-known organist once said: "Always come one day before my concert not only to try the organ but also to have time to make necessary repairs." The whole of the organ was repaired alone in the great church and passed the greater part of the time not at the organ-keyboard but inside the organ.

Paderewski practices generally at twilight. He goes to the practice room at twilight, and when he has access at all times, and then he practices the night, with only the night-watchman as his audience. So he continues to practice nightly and on the night preceding a concert, he stays longer; after he finishes he goes to his home, alone and awakes refreshed next morning for his concert.

A collection of enthusiastic tributes to Bach, which has been issued as a supplement to *Die Musik*, is the work of a musician, and contains words from Carl Goldmark, the composer of "The Queen of Sheba"; "Bach has talked with me often and at length about music, and as I was listening one day to his pithy remarks on Palestrina, I was struck and amazed by his music, and I said, 'Believe me, my friend, whoever knows Sebastian Bach thoroughly, there is nothing new in music!'" What a splendid, true saying! The teacher must know his Bach as well as his Chopin and Schumann.



HOUSE IN WHICH HAYDN WAS BORN.

SEPPERL THE DRUMMER-BOY in four chapters. (A story of Joseph Haydn.)

On the 31st of May, 1738, as night was falling, some children were enacting a dance in the streets of Rohau, a little village on the boundary between Austria and Hungary. They perceived the post-chaise stop on the route, and as the box, leaning sideways, showed that one of the wheels was broken, they left their play to go and see what was the matter. Anything will amuse children, especially those who live in the country, where each day resembles the day before or the day after.

"Sepperl! Sepperl!" they cried to one of the children, a boy of perhaps nine years, who was playing an English air, and accompanying himself on a violin, made of small boards, upon which he tapped with a small hazel-wood stick, the gubbe of a bow.

"Sepperl, go and get the drum—Monsieur is coming."

"Monsieur!" replied Sepperl, looking up the road and shrugging his shoulders; "Monsieur lives in a carriage with two wheels, and driven by post-horses. You know perfectly well, Nicholas, that Monsieur never comes here except in a carriage with four wheels, and with his own horses."

"Just the same," said Henri, "there is someone coming, and we will go and see who it is."

"I don't tell you not to," said Sepperl without moving, "but you may go by yourselves. I will come when I have finished playing my song."

"Oh, that famous air!" cried Karl, "it was made to sing at funerals, I know."

"Just the same, it is a song," and Sepperl tranquilly continued to scrape on the board with his little stick.

"Come with us, Sepperl—come now," entreated all his comrades, and they began to pull him, some by the sleeve, others by his coat, trousers, and even his hair, crying merrily, "Come, Sepperl, come with us!"

"Hans-Fritz, Karl—Heino—Nicholas—leave me alone," cried Sepperl, and he tried, but in vain, to remove the hands of his little playmates.

By dint of much pulling, they succeeded in carrying him with them. As the laughing children reached the post-man, the postilion was helping from him a little man, short, stout, and with a large stomach. His arms were so short, that he could with difficulty button his gloves; his legs were in the same proportion, and his feet were so large that he could sleep standing, to borrow an old phrase.

"My wig! my wig!" These were the first words of thanks the little man addressed to the postilion. But before the latter had time to ask him what he meant, he saw it placed in turn on the head of each of the children, who surrounded the carriage.

"My wig! oh, my wig!" and the little man tried in vain to catch the article in question, which the village boys, now alert that the postilion, were waving.

In the meantime, one of the children, the only one who had not taken part in the mischief, and who, during the frolic, had stood with his extended violin in one hand and the bow in the other, turned toward his playmates, and said in a serious tone, which con-

trasted strangely with his diminutive air, "Children, give the gentleman's wig back to him."

To the great surprise of the traveler, who naturally supposed that the intervention of such a little boy would not be noticed by the other children, most of whom were larger and older, one of the boys, who had been most active in snatching at the wig, now took it off his neighbor's head, and respectfully offered it to the owner.

"With the compliments of Sepperl the Drummer," he said.

The postilion spoke almost at the same time. "The carriage of his excellency is broken, and can go no further."

"Broken! Broken! That is the only thing that has not happened to me on this wretched journey!" cried the traveler, peevishly, placing his wig on his head at random, which resulted in getting it on backwards. "And where am I?"

"At Rohau, Monsieur," replied one of the children. "Robert! Robert! And where is that? Is it far from Hainburg?" asked the little man, angrily.

"About an hour's walk," said Heino, doubtfully. "Why," cried Nicholas, "it is not more than twenty minutes."

"An even ten," said Karl, disdainfully, "and walking slow at that."

"And do you think," puffed the stranger, "that I can walk like you? Do you know who I am?"

"What does it matter to us?" said Sepperl coolly, in his turn.



HAYDN LEARNING TO PLAY THE DRUM.

The little man stared in surprise; then he collected himself, and said in a calmer tone, "Is there not, in this village, any means of getting a vehicle of some sort—a post-chaise, or it does not matter what, so I can continue my journey?"

"Why, yes," said Sepperl, "there is papa's wagon."

"These children are nothing but copper bumpkins," muttered the traveler, and he turned to the postilion, saying angrily, "And as for you, if you would stop smoking your pipe, as if we had come to the end of our journey."

"Since the carriage is broken, I think we have," returned the postilion, sulkily.

"As if there were any reason!" cried the little man, shrugging his shoulders; but finding it was useless to rage against the stubbornness of the postilion, and the malicious raillery of the troop of children, he withdrew himself, and only said, "Is there a wheelwright in this town?"

"Yes, my father is one," answered little Sepperl. "Is he a good one?"

"He is the only one." The stranger sighed. "Well, I will go to him, and perhaps he will be able to repair my carriage immediately."

"What time is it now?" asked Sepperl.

"Because, if it is after seven, papa practices music with mamma, and he will not stop without listening to anybody. He will send you away without listening to anybody."

"Doubtless your father makes his music on old iron, with hammer and anvil," sneered the stranger.

"No," answered the little boy, seriously, "he plays the harp."

"Humph! I would like to see this wheelwright who plays the harp; it must be amusing."

"You can find it as you like; it is not far," said Sepperl. "I will show you the way. Would you like to come?"

"And maybe he can mend the carriage."

The traveler laughed a little, but he left his carriage, and lagging with the postilion, and followed little Sepperl.

After walking a little way through the village, they began to hear a kind of discordant music, to the harsh sounds of which was added a squeaking voice, singing in a kind of monotone.

"Never on us! What awful sounds!" exclaimed the traveler.

"I did not tell you it would be pretty," responded the child, tranquilly, as he stopped before a miserable, smoky hut. On each side of the door were several wagon-wheels, doubtless waiting to be repaired. The stranger entered; a young man was sweeping his large hand, black and dirty, across the strings of a harp, and by him, a young woman, fair as a lily, was sitting as she sat at her spinning-wheel. When they saw the stranger, the man and his wife, for such they were, rose, and looked at the man with much surprise.

"An even ten," said Karl, disdainfully, "and walking slow at that."

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"What does it matter to us?" said Sepperl coolly, in his turn.

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"Because, if it is after seven, papa practices music with mamma, and he will not stop without listening to anybody. He will send you away without listening to anybody."

"Doubtless your father makes his music on old iron, with hammer and anvil," sneered the stranger.

"No," answered the little boy, seriously, "he plays the harp."

"Humph! I would like to see this wheelwright who plays the harp; it must be amusing."

"You can find it as you like; it is not far," said Sepperl. "I will show you the way. Would you like to come?"

"And maybe he can mend the carriage."

The traveler laughed a little, but he left his carriage, and lagging with the postilion, and followed little Sepperl.

After walking a little way through the village, they began to hear a kind of discordant music, to the harsh sounds of which was added a squeaking voice, singing in a kind of monotone.

"Never on us! What awful sounds!" exclaimed the traveler.

"I did not tell you it would be pretty," responded the child, tranquilly, as he stopped before a miserable, smoky hut. On each side of the door were several wagon-wheels, doubtless waiting to be repaired. The stranger entered; a young man was sweeping his large hand, black and dirty, across the strings of a harp, and by him, a young woman, fair as a lily, was sitting as she sat at her spinning-wheel. When they saw the stranger, the man and his wife, for such they were, rose, and looked at the man with much surprise.

"An even ten," said Karl, disdainfully, "and walking slow at that."

"And do you think," puffed the stranger, "that I can walk like you? Do you know who I am?"

"What does it matter to us?" said Sepperl coolly, in his turn.

"Since the carriage is broken, I think we have," returned the postilion, sulkily.

"As if there were any reason!" cried the little man, shrugging his shoulders; but finding it was useless to rage against the stubbornness of the postilion, and the malicious raillery of the troop of children, he withdrew himself, and only said, "Is there a wheelwright in this town?"

"Yes, my father is one," answered little Sepperl. "Is he a good one?"

"He is the only one." The stranger sighed. "Well, I will go to him, and perhaps he will be able to repair my carriage immediately."

"What time is it now?" asked Sepperl.

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"What does it matter to us?" said Sepperl coolly, in his turn.

March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Arr. by Preston Ware Orem.

SECONDO

PAUL WACHS

Allegretto M.M. ♩ = 144

ff

p

mf

f

p

f

Fine

March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Arr. by Preston Ware Orem.

PRIMO

PAUL WACHS

Allegretto M.M. ♩ = 144

ff

p

mf

f

p

f

Fine

THE ETUDE

SECONDO

Musical score for the SECONDO part of 'THE ETUDE'. The score is written for a single bass clef instrument. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a five-measure rest. The second system continues with a piano (*p*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The sixth system includes a fortissimo (*f*) dynamic, a piano (*p*) dynamic, and a 'string.' marking. The piece concludes with a 'D.S.' (Da Segno) marking.

THE ETUDE

PRIMO

Musical score for the PRIMO part of 'THE ETUDE'. The score is written for a single treble clef instrument. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes an eight-measure rest. The second system continues with a piano (*p*) dynamic. The third system features a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The sixth system includes a fortissimo (*f*) dynamic, a piano (*p*) dynamic, and a 'string.' marking. The piece concludes with a 'D.S.' (Da Segno) marking.

THE MAIDEN'S WISH

F. CHOPIN

FRANZ LISZT

Edited and fingered by Mairits Leefson.

Allegro vivace

legato
accel.

dim.

sempre pedale simile

Un poco meno Allegro
dolce espressivo
senza Ped.

espressivo

una corda

Tempo primo

tre corde

sempre ped simile

VARIANTE I.
Un poco meno Allegro
p dolce con grazia

poco rall.

1 2

rinf.

dim.
smorzando

VARIANTE II.

dolcis - stmo. e sempre leggiero
pp

sempre dolce

pp

sempre pedale simile

VARIANTE III.

8

pp più animato

sempre più agitato e rinforzando

ff

Vivace

ff sempre forte

8

una corda

dim.

pp

più diminuendo

perdendo

ppp

Hungarian Gipsy Dance

CZARDAS

GEZA HORVÁTH, Op. 83, No. 2

Edited by PRESTON WARE OREM.

Più lento M.M. $\text{♩} = 60$

The image displays a page from a musical score, featuring two distinct sections. The first section, titled "Piu lento M.M. ♩ = 60", is in 2/4 time and consists of four staves of music. The melody is primarily in the right hand, with chords and single notes in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The second section, titled "Allegro scherzando M.M. ♩ = 116", is in 2/4 time and consists of two staves of music. The tempo is significantly faster. The right hand features a rapid, repetitive eighth-note pattern, while the left hand plays chords and single notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is written on yellowed paper with black ink.

Allegro scherzando M.M. ♩ = 116

The image displays a musical score for a piece titled "Allegro scherzando M.M. ♩ = 116". The score is written for piano (p) and violin (v). The piano part is in the lower system, and the violin part is in the upper system. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro scherzando" with a metronome marking of 116 beats per minute. The score consists of two systems of music. The first system shows the piano playing a rhythmic pattern of eighth and sixteenth notes, while the violin plays a melodic line with slurs and accents. The second system continues the piano's rhythmic pattern and the violin's melodic line. The score is written in a clear, legible font, with various musical notations such as notes, rests, slurs, and accents.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.
- System 2:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.
- System 3:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.
- System 4:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.
- System 5:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.
- System 6:** Features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes.

CLASS RECEPTION

MARCH

CHAS. LINDSAY

Tempo di Marcia M.M. $\text{♩} = 120$

Measures 1-16 of the Class Reception March. The score is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes various fingerings and a crescendo. The bass line has a steady eighth-note pattern. The piece ends with a double bar line and a repeat sign.

Measures 17-32 of the Class Reception March. The score continues the melody and bass line from the previous page. It includes a section marked 'TRIO' with a change in instrumentation. The piece concludes with a final chord and a 'D.C.' (Da Capo) instruction.

MAZURKA

No. 1

NEW EDITION,
revised by the composer.

Allegro ma non troppo M.M. $\text{♩} = 153$

FELIX BOROWSKI

Musical score for the first system of "L'Espresso" by Franz Liszt. The score is in 3/4 time and features a piano (p) and forte (f) dynamic range. The right hand plays a melodic line with triplets and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Poco meno mosso M.M. $\text{♩} = 108$

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations are present throughout the page.

The first system begins with a treble staff starting on a C-clef and a bass staff on an F-clef. The key signature has one flat (B-flat). The first system includes the handwritten annotation "ma portando" and the printed instruction "legato".

The second system continues the piece, featuring a treble staff with a C-clef and a bass staff with an F-clef. The key signature remains one flat. The second system includes the handwritten annotation "poco rall.".

The third system continues the piece, featuring a treble staff with a C-clef and a bass staff with an F-clef. The key signature remains one flat. The third system includes the handwritten annotation "a tempo".

The fourth system continues the piece, featuring a treble staff with a C-clef and a bass staff with an F-clef. The key signature remains one flat. The fourth system includes the handwritten annotation "mf poco animato".

The fifth system continues the piece, featuring a treble staff with a C-clef and a bass staff with an F-clef. The key signature remains one flat. The fifth system includes the handwritten annotation "Tempo I" and the printed instruction "D.S.".

CINDERELLA

GRACEFUL DANCE

H.A.WILLIAMS.

Allegretto M.M. ♩ = 132

Musical score for "Cinderella Graceful Dance" by H.A. Williams. The score is in 3/4 time, key of B-flat major, and consists of six systems of piano and bass staves. It includes various musical notations such as dynamics (p, mf, cresc., sf), articulation (accents), and fingerings. A "Trio" section is marked in the fifth system.

Continuation of the musical score for "Cinderella Graceful Dance" by H.A. Williams. The score continues with six systems of piano and bass staves, including dynamics (p, sf), articulation (accents), and fingerings. The piece concludes with a "D.C." (Da Capo) instruction.

TENDER MEMORIES

ALLEN H. DAUGHERTY,

Andante con moto M.M. $\text{♩} = 69$

mf

rit.

a tempo

f

rit.

Poco piu mosso

molto cresc.

dim.

rit.

a tempo

a tempo

rit.

mf

a tempo

rit.

f

rit.

p

pp

Coda

To Bertha Becker

HANS AND GRETCHEN SCHOTTISCHE

HÄNSEL UND GRETEL

LEO OEHLER, Op 76, No.4

Tempo di Schottische M.M. ♩ = 112

VOCAL DEPARTMENT

Conducted by H.W. Greene

GOLD BEADS.

A gentleman living in New York City, noted as much for his culture as for his wealth, arranged to give a dinner at his home one evening to four of his young men acquaintances. His guests, who belonged to his own set socially, were the sons of some of his business friends. It had been one of the principles of this man's life to interest himself in and associate much with the young. He said it gave him pleasure as well as courage to identify himself with youth, and he also aimed to make these occasions as much of an uplift to them as possible. The conversations at these times were mainly directed into wished for grooves by the tact of the host.

At the close of the dinner cigars were brought forward and passed to the guests. To the surprise of the host each of the young men declined the proffered "smoke."

The circumstances that four young men, all of whom were typical of the modern successful business world, dining together did not use tobacco was so unusual that it could not pass without comment. So after lighting his cigar the host said, "If I am not mistaken some of you have used the weed, have you not?" After their various replies he added, "I am a little curious as to the influence which would induce you to give it up. Suppose you tell me about it?" then turning to the young man at his right he said, "Frank, we will begin with you."

"Well, sir, it was like this. My mother told me, at the age of eighteen, that if I would not smoke until I was twenty-one I could go to any store in New York and purchase any watch I desired and send the bill to him."

"He was afraid it would undermine my health, and felt that at twenty-one I would be better able to combat any ill effects. I have this to show for it," taking a fine watch from his pocket. "While the deprivation at first was great, I soon came to regard smoking as merely a vicious habit, and not wishing to become enslaved to anything, have never resumed."

"Very good," said the host, "and now, Tom, how was it with you?"

"O," replied Tom, "there is nothing of interest in my case. My mother objected to smoke in the house, and I decided if there was anything in the world not good enough to have in my house I would have none of it, so I quit."

"And you, Harry?"

"My story is a longer one. My father is a New England bred man, who believes that young people should be taught the value of money before having too intimate an acquaintance with it. Following his theories he gave me rather a small allowance with which I must provide for all personal needs. I was studying single at the time. Since singing could hardly be classed with personal expenses, he paid for the instruction, but made no provision for music and books."

"My teacher impressed upon me the value of possessing, in well-bound form, the best editions of the classics, and in order to secure them I found I must curtail somewhere. Not being able to keep up appearances and spend less in that direction, the only thing left seemed to be cigars. I was smoking an expensive brand and enjoyed them greatly, but there seemed to be no choice in the matter. So I laid aside the tobacco money and devoted it to music and music books."

"You would hardly credit it, but I have all of the best modern operas, the oratorios, the fine editions of Schubert, Schumann, Brahms, Franck, together with many and various less widely known composers, bound in flexible leather, and money waiting my decision as to further additions. Also many valuable books of reference. As my appetite for smoking decreases, my desire for a well-appointed library seems to gather strength, and I have about decided that the

scheme, while no longer a necessity, is a good one and worth pursuing."

"The host then turned to the other young man and said, "I presume your experience is somewhat similar to the others, Louis, but we would like to hear about it."

Louis smiled and said, "Yes, and no. You see my father is not as well fixed as he might be, and his money is so tied up in his business that the children are denied the necessities of life up to a certain extent. One of my sisters asked father for some gold beads, saying that all the girls in her set had them and she felt queer without them. He replied, 'There are five of you girls, and that means five strings of gold beads. It is quite out of the question.'"

"I overheard this little dialogue, and as this was a favorite sister, thought over the matter of gratifying her. I had a friend in the jewelry business next door to the bank, and inquired the price of the beads. He replied they usually came in strings of sixty and good ones cost \$30 a string. It was rather more than the salary of an assistant bank cashier would permit, and I asked for time to consider."

"I was then limiting myself to six cigars a day for which I paid fifty cents. It finally resolved itself into a question of six cigars or one gold bead a day. So I asked my jewelry friend if I could get them one at a time. He smiled and said, 'Anything to you, Louis.' So every morning on my way to the bank I stepped into the store and exchanged a half dollar for the bead."

"This was two years ago. All the girls are wearing their gold beads and I enjoy their pleasure quite as much as I did the cigars, and the scheme worked so well that I am still putting aside the fifty cents a day against their next little extravagance."

There was a moment or two of silence which was broken by the gentleman who sat at the head of the table, saying, "I am greatly pleased with the result of my question. To be frank, I had expected something quite different. 'Dr.'s orders,' 'smoker's heart,' 'dilly habit,' or something of the sort, but each of you have relinquished the habit in response to more or less worthy impulse. If I had my way all of this protest made against tobacco, would be on the high ground of expediency rather than principle. The way I would educate the young would be to fully equip them with the ability to estimate comparative values. The prevailing notion in modern life is selfishness. The comment of the man who deliberately abuses tobacco for the sake of a musical library, is sure to carry weight. He has made equipment the first consideration. Such a man must succeed, and as to you, Louis, with your gold beads, and Tom, with your mother's sensitive nostrils, and Frank, with your Tiffany watch, you have given me a lesson in young American manhood which I shall always recall with pride and pleasure."

The Editor of the Vocal Department is not addicted to preaching or moralizing, but the central points of the above story are facts, not fiction, and they are given here, confident that they contain a suggestion of value to many young men who are striving to advance themselves in vocal music, quite apart from the much discussed question as to whether tobacco is injurious or not.

VOCAL LITERATURE.

The claim that "He who runs may read" applies only to the stuff that is written for him to read who runs. He who runs, cares only for headings, that little "off the top," which fully satisfies the man whose busy legs are mounted by a lazy brain. The "Short Story" disease which has been contracted by one of the necessities of our exacting modern life is the logical result of feeding a formula as vicious as that quoted above.

There are indications that the reading world is approaching a crisis comparable in a way to that which

faced society—socialism, socialistic tendencies as understood by those who properly estimate them, comprehend a peaceable revolution of society to the end of its betterment.

The reaction from the short story is being encouraged by quite as earnest a brotherhood of literary socialists. They seem to have resolved that the battle shall ultimately be decided by mere force of numbers. The book market therefore presents an interesting spectacle.

The multiplication of books really worth the reading in forms that are not only convenient but cheap, is rapid; covering science, art, nature and endless practical subjects, all sweetened to suit the taste of the unregenerate reader. It is not surprising, then, that not only the short story but the popular novel as an ally, are massed against this formidable adversary. This is the age of specialities, each of which builds up its own literary fortifications and they are to be found on the side of the socialists who are aiming to overwhelm the impractical imaginary blood curdlers and moon chasers. There can be but one result in such a conflict. It is not that the dwellers in the woody valley will be annihilated, but they are rapidly becoming differentiated as a class, and will sooner or later be compelled to take a stand with one of the groups, and will be estimated and respected accordingly.

Unfortunately vocal literature is yet in its teens. It can hardly be said to be numerically strong enough to make the much desired "Corporal's Guard," but we must face facts, and even though a small company we must be found on the strong side. Once before I have urged the American singer and singing teacher to cultivate the habit of "writing it down." It will probably be of no value at first, but put it on paper and compare it with the material you read. Compare it with what you wrote on the same subject the time before. Do it a third time, and then destroy all three. You cannot destroy the main copy. You have made it expressing yourself. You cannot write three times, twice, or even once on a subject and not know more about it than you would if you had not written at all. If you pursue this course with a purpose you will be surprised some day, reading another writer's essay on a subject you have been treating to find that some, if not all of your deductions are sounder than those of his author. You will become encouraged and say to yourself, "That man's argument is weak. I believe I'll refute it!" and the next thing that occurs will be a letter to the Vocal Editor of THE ETUDE. Somewhat as follows:

Dear Sir—

Enclosed find herewith an article which is the result of my observation and experience. Thinking it may interest your readers I send it to you for examination; also stamps for its return if not available.

Yours truly,

If it contains an idea worth printing and the idea is well expressed, it will appear in THE ETUDE. If the ideas are good but badly expressed the Editor of the VOCAL DEPARTMENT may edit and print it. If it is the old, old story of, "How I teach this," and "my pupils do so," and "my method," and "how to breathe," etc. etc, it will be returned. Lean platitudes are not vocal literature. You will find us quick to encourage you in well doing.

A most gifted artist recently said, "If a musician has a pen there is hope for him," which saying is trite and deserves to be so displayed that it shall obtrude itself upon the attention of every thoughtful teacher and student.

Four of the best paid literary workers in America are musical critics for New York daily papers. One of these men received his initial training in the office of THE ETUDE. These men must sooner or later pass off the stage. Who shall succeed them—and why not you? But not without special training.

The deep insight into the relation which the pen bears to progress comes only to those who are hungry for influence; and have the discrimination to realize, that in our art, influence must be a synonym of uplift. He who wields the iconoclastic pen in music finds no audience. But he who weighs and sifts and purges, to the end that the world see more clearly why this is true and that is false, is not only a power for good, but can turn that power into music, which, as a secondary motive, is entirely worthy of his consideration.

A SONG OF THE HEART

D. O'KELLY BRANDEN

W. J. BALTZELL

Allegro con-spirito

mf con passione

Out in the vast world

non legato.

some - where Sing-eth a heart for me:— Raptured and sweet ring the car - ols

p meno mosso *poco dim. e rall.*

O'er the dark, tur-bu-lent sea:— Almost I hear them and an - swer, Lift-ed a moment from

p colla voce

mf a tempo string. assai *f*

strife:— Almost they melt to a mu - sic The crash and the clang of my life:—

string. leggero *pesante*

mf poco meno mosso

Out in the vast world somewhere Year-neth a spirit for mine, —

poco meno mosso

poco rit.

Lone in the hur-ry-ing mil - lions, Faint with a hun-ger di - vine. — Wait, Spir-it, wait a while

poco rit.

poco accel. e cresc. *assai accel. e cresc.*

long - er; Hap-ly to-morrow we meet! — Sing heart's sweeter and strong - er; I

poco accel. *assai accel. leggiero*

ff con passione *ad lib.*

come, — I come, — I come — and the song is com -

accel. *colla voce*

(sustained ad lib.)

plete.

a tempo stringendo *Presto*

con sva.

FOR YOUR SAKE



HERBERT J. WRIGHTSON

Andante moderato

p *marcato*

mf

When life is dark and I am wea-ry, When there seems naught for me but pain;
The stars in heav'n may lose their beau-ty, The noon-day sun its ra-diant light,

mf colla voce *dim.*

When skies are o-ver-cast and drear-y, And hope and joy come not a-gain;
Life may be shorn of all but du-ty And cares but deep-en with the night.

poco rall.

cresc. *mf*

Then in my mem'-ry bright ap-pear-ing Comes your dear face my heart to fill. And once a
But when sweetheart you stand be-fore me And those dear eyes my pul-ses thrill, Life is no

a tempo cresc. *mf*

p

gain — I know no fear-ing Since I can live for your sake still. For your sake, O be-
long — er sad or drear-y, And I would live for your sake still.

cresc. *cresc.* *f*

lov-ed, For your sake, this a-lone. Life shall be bright, Love giv-ing light, For

cresc. *cresc.* *f*

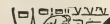
1. rit. ten. *2.* *ff*

your sake, O my own! your sake, O my own, For your sake, O my

rit. ten. *a tempo* *ff*

own!

rit.



ORGAN AND VOICE

Edited by EVERETT E. TRUETTE

SATURDAY NIGHT

It was a blustering night in March. The elements were at war, and the comfort of human beings was not considered by the indifferent. A young man was engaged in writing a service on church music, for a leading musical journal.

He was greatly interested in his subject. The words glided from his pen as if by magic. He wrote eloquently of the importance of music in worship. Of its power to calm the mind, and woo it from worldly associations, and to open and prepare the heart to receive good impressions. He emphasized the necessity of harmony in all parts of the service; and dwelt at length on the need of sympathy and intelligent co-operation between the pastor and choir of the church, if it were to do the best work. He expressed himself positively regarding the correct behavior of the members of the choir, assuring his readers that the choir-master should not permit unseemly conduct for fear of marred the artistic harmony of the service, if for no higher reason. It was delightful, writing of an ideal choir. He rubbed his hands with satisfaction as he threw down his pen and paced up and down the room.

Seating himself again, and with a free, liberal, general education, wealth, are not a sufficient equipment for an office which should be as important as any in a church. "What can be a more sacred duty, or a heavier responsibility," he thought, "than the selection of those who have the power to add to the effectiveness of preaching by providing the proper background and setting, or to mar the whole influence, if not actually destroying it, by the lack of musical intelligence or religious interest. No church can afford to appoint inefficient music committees, if they would have power in the pulpit. No committee can afford to betray the trust bestowed on it, if it is too ignorant that men who would scorn to use shoddy leather in the manufacture of shoes, have been known to make cheapness of remuneration, rather than ability to lead the musical part of a religious service, the gauge of a choir's value to the church it is expected to serve."

It was far more attractive indoors than out; but, true to his mission, the organist resolutely gathered up his music, donned his great coat, drew on his fur gloves, turned up his big coat collar, and left his cheerful room for the wintry hall, and choir rehearsal.

As he entered the vestibule, panting and dripping, the janitor greeted him with the news that a wire was broken, and "the organ, she won't go, sir." Off came overcoat, coat, and cuffs. Then the organ he went, emerging, in a half hour, dirty and disheveled, with a jammed thumb, a rent in his trousers and the determination to train the world on the subject of electricity before elevating them to ideal church music. The lights went out just as he discovered his thumb and bass strings huddled together by the radiator. Five minutes of fluctuating gleams of light and then a calm ray that enabled them to see and hear.

The organist proposed work. The elaborate service he had planned for the morrow must be changed, as neither of the ladies could venture through the wild night. But the tenor, who seemed to see and hear a sore throat, and besides, "no one would come to church on such 'beastly weather,' and the only sensible thing for a man to do was to 'cut for him' and sing 'any old thing the morning.'" The tenor agreed, and the organist was not big enough to expose one's health. The organist was voted down. This did not seem a suitable time to reform church music, or choir singers. He let the tenor rule, and the three men again faced the storm.

SUNDAY MORNING

The young pastor of a church sat in his study. His organ had developed a slight hindrance. His theme was "The World's Need."

He would show how the world had vainly tried intellectually, luxury, organization, military power,

wealth, ambition. The cry of human hearts was still the same, for a leader, and comfort, and a slight hindrance. His heart was full of longing so to present the authoritative right of Jesus Christ to guide men, as to meet the needs of his people. His mind was stored with facts, earnest arguments, and he only needed an opportunity to break forth into convincing eloquence.

He looked at his watch, and rose to prepare for the coming service. He glanced out at the window storm was blowing. Glittering icicles hung from every tree. The snow spread a mantle of purity and beauty over the earth. The sun was shining in all his splendor.

A silent prayer that the sun of Righteousness might shine into the depths of human hearts, preparing them for the acceptance of truth, and the minister left his quiet study for the pulpit.

Meeting the organist for a moment, the clergyman said, "I am pleased with the selections you phoned me. They are particularly suited to my theme. We have a large congregation, we must feed them well. I am depending on you."

The organist flushed, "I am sorry," he stammered, "but the storm prevented rehearsal last night. My choir is not in good training. I am afraid to try anything new now. I shall sing old numbers."

"Do most of the work with the organ then. I am sure of you," the minister responded eagerly, and passed on.

The choir-master thought of the wilful tenor, the unresponsive ladies, the two ladies who were absent from choir practice, and the electric wire fastened with a hair-pin. He gave a few parting glances to the choir, and hastened for work. With trepidation he mounted the bench, and adjusted the organ stops. As his fingers touched the keys, the music coaxed him, and, forgetting all save his music, he played like one inspired.

Softly the tones breathed out the quiet, solemn air, as if a prayer were winging its petition heavenward. Breathlessly the congregation listened, fearful lest they lose a single tone. Gradually a soft breath, like a faint musical tone, seemed to come from the silent arches above, to quiver in mid-air, and then assumed tangible form in a chord so infinitely sweet and hopeful, that every face became eager with expectation.

Chords gathered around the little melody, which wended its way in and out among them; now speaking from the four foot tones, and then peeping out from the sixteen foot borderon pedals.

Other little melodies gathered to it, like the streams that swell into the mighty river; ever widening, deepening, increasing in power, until the river, which empties into the sea, melodies and harmonies together plunged majestically into the soul-stirring chords of the long metre doxology.

The whole congregation rose as one man, and joined in the outburst of praise. The pastor's voice had a ring of great earnestness, as he invoked the Divine Presence, and craved His blessing upon the waiting people. The Gloria followed, and the people waited.

A few introductory chords and the soprano shrieked, wildly, "Oh, that I had wings, wings, wings, that I had wings," holding her last note with the persistence of a woman with one idea, while the organ, and a rifeando accent, as she rolled her eyes skyward, and insisted, "Oh, that I had wings, that I had wings—d—d—d—d," ending her last letter up with a flourish.

The organ roared, the bass squirmed his shoulders, and clung with heroic determination to his tone, although it was a shade off the key; the soprano gathered courage, and aimed at a note in the steeple. The alto rolled her eyes, and the soprano opened

her mouth, as vee hirldins do, when the organ presents a plump little worm; and then organ sang, alto, soprano, and the tenor, already soaring high, put forth all their vitality to wind, with herculean strength, that they had wings, that they might fly away and be at rest. Possibly the congregation echoed the wish, under the bottom of their sympathetic hearts.

The influence of that wonderful organ prelude was entirely dissipated. The half-awakened consciences settled back for deeper rest. An icy chill came to the pulpit. Scripture, prayer, hymns, awoke no response. The soprano rose for her contribution, but her cry, "I am sorry, my throat is too sore to sing where it is written," she hastily whispered.

"Such a transposition will ruin that aria," thought the organist, but he obediently followed directions. The soprano's voice was weak. No wonder, she soared too high in the anthem. A few measures, and then a gasp, a squeak, a groan and the organ stopped. The voice quavered, faltered, hesitated.

"Go on," whispered the organist, while beads of perspiration stood on his forehead, as he crept into the organ. The janitor hastened to his aid and one of the deacons followed.

The soprano sang triumphantly, slipped down to a key half a tone lower than the starting point, and retreated at the close of the first verse.

Bang, bang, bang, sounded a hammer from the mysterious inner life of the organ. The janitor came with a covey in his hair, solid hands, and a three-cornered turn in his coat sleeve, and hurried down the aisle. The people smiled. Smiling is one of the privileges of a congregation. The minister and the choir do not smile. Without more ado, the pastor announced his text. In vain he tried to rise to his theme; in vain he tried to gain the attention of his congregation.

A subdued sound of melody from the loent (1) of the organ, in glimpses of the deacon through the half-closed door, the ensemble motions of the deacon and organist, dissolving views of disheveled hands and undignified figures beguiled the attention of the people from the sermon. The organist was somewhat abrupt close. The spiritual atmosphere was chilly. The faces in the pews were rather amused than reverent. The minister turned to the people, and said, "Let a shame!"

"What can you expect, Mr. Jones?" The new trust makes it impossible to get decent singers. "What trust?"

"Why haven't you heard? The music committees of the different churches have organized to cut down the salaries of church singers. They have agreed that a singer who gives up one position shall not be accepted in any other church without the agreement of both committees. Our host singers are leaving town, or refusing to sing."

"So that is the latest 'combine' is it? His Sanctity Majesty is serious, and the pigment of his management of his forces. He can see a strategic point, if Christian people do not. There is but one thing left for him to do."

"What is that?"

"Offer our pulpits to the lowest bidders."

The younger man smiled. "I am told," he said, "that one committee member offered a position to a singer, on condition she would leave her church, of another denomination, and join his." The elder gentleman's face was a study. Disgust, anger, sorrow, followed each other in quick succession.

"Are most of the men on these musical committees 'Christians'?" he asked.

"Ask me something easier," the other replied with a shrug of his shoulders. "They are generally church members, I think. Possibly the strategists, to whom I have alluded, know what they can use."

The elder gentleman of this movement is an officer in the church to which he belongs. I heard one of our best singers say she would sing at his funeral gratis."

"Take me to the organ," said the younger man, Brown, said the other lightly. "I wonder if I have not remember the story of the alabaster box of ointment. It is a dangerous thing to offer anything but our best to the Lord. I do not believe in such an offering to do with the value of a gift in His eyes, if it is our best; but I do not think He will bless anything less. I am going to have a talk with our choir-master about it. He certainly knows how to play. Play the organ back down."

"Better reform the organ, when you tackle the choir and committee," laughed the young man. And so the reformation began.

The minister laughed heartily, and felt better for it. The morning had brought "blue Monday" literally; and the dull headache following the nervous strain of the preceding day had not promised any cheerfulness. The memory of his failure; but the cheerful smile and quiet fun started up his mental

circulation, and provoked an answering gleam of mirth.

"To think," continued the organist, "that out of four paid singers, not one could lead a common hymn tune without the organ. It is disgraceful."

A merry little voice was heard singing "Thah lah lah say, Lah lah say."

And a curly-headed little girl walked in the door.

"How do you do, Masie," greeted the caller; "are you singing French?"

"Why, no," answered the little girl, opening her eyes very wide at his ignorance. "Our choir sings that in church."

"Our choir," exclaimed both gentlemen in unison. "Sing it again, dear," said her father.

Over and over she sang it, while the two gentlemen looked at each other in perplexity.

"Why," exclaimed the little mimic, eagerly, "this is the way Mrs. Stern does it," and she rolled her eyes and opened her mouth in perfect imitation of the soprano, "and this is the way Mr. Burger does it," and she stretched out her chin for high tones, and buried it in her neck for low tones, "and this is the way," but an explosion of laughter from her audience checked her efforts.

"This is a conundrum," laughed the organist. "When did we sing it, Masie?"

"Two weeks ago," answered the little girl, and clapping her hands, she sang earnestly, "Thah lah lah say, Lah lah say."

"Oh!" cried the organist, leaning his head back, and laughing immoderately. "Was this it, Masie?" and controlling his merriment, he sang to the same tune, "They laugh and sing, and sing and laugh."

"That is the music," answered the little girl, "but those are not the words;" and then those "funny music," as Masie thought, laughed till the tears came.

"This is itself," exclaimed the organist, "and I confess I never did make out what the choir was singing when you had that anthem. I think your vocation is plain. You should open a class for singers and teach sight reading, and singing, and singing."

MONDAY MORNING IN A DOWNTOWN OFFICE.

"I tell you, Brown, we must do something about our choir. We haven't had such a congregation for weeks, and then to have such a mess of our music. It is a shame."

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The Editor of the Organ Department gives the following notes on some new organ music published by Schirmer, New York: Melody in A flat. A melodious theme for the left hand, with short chords for the right hand. Useful for offertory or prelude.

Bernice

Prayer

Marche Militaire

The first composition has a rather slow melody for the left hand, with delicate accompaniment, which is repeated after a contrasting phrase in thirds, fourths and sixths. The "Prayer" has slow, varying harmony for a simple melody in quarter notes, and is more interesting than the conventional simple compositions. The "March" is a brilliant composition, mostly for full organ.

Pastorale in D flat

Bernice in D flat

Cortège

Fantasia in D

Rhapsodie on a Theme for Pentecost

The first two compositions are melodious and interesting, presenting no difficulties when played on small organs. The "Capriccio" is a useful concert piece of medium difficulty, and the "Fantasia" is more pretentious, requiring some technical skill.

Elegy

Two compositions of some difficulty, which are useful for concert purposes, published by J. Fischer & Bro., New York.

Questions and Answers. A few compositions about the grade and style of the "Aria" from "Suite in D" of Bach, as arranged by Whitford. The "Prelude" from "The Four Seasons," Op. 38, by Vivaldi, published by Horne, Leipzig. "Drei Vortragsstücke," by Merkel, published by Reiter-Biederman, "Three Choral Preludes," by C. Schumann, published by Schirmer.

Can you tell me anything about Julius Reubke, the composer of the sonata bearing the name of the 94th Psalm, J. Y. K.

He was the son of Adolf Reubke, an organ builder of Hainhausen, born in 1834, and died in 1888. He studied with Kullak, Marx and Liszt, and showed great talent as a pianist.

DIFFERENCE BETWEEN MUSIC AND THE OTHER ARTS.

UNLIKE the other arts, music's material is derived neither from the phenomena of the world nor of the mind. The stone of the architect, the marble of the sculptor, and the pigment of the painter, all exist before they are recreated by the art of man; and their recreations are, in fact, derived from order of nature. Language does not exist as matter, it is true, but its forms are pure conventions of the mind, and though certain poets have broken through those conventions in a tiny degree, they yet remains the eternal fact that that language appears primarily to the intellect, and the pigment of the painter, all exist before they are recreated by the art of man; and their recreations are, in fact, derived from order of nature. 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VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN

SOME months ago we briefly referred to the new "method" written jointly by Joseph Joachim and Andreas Moser—

briefly, because, at the time, we felt that this new work called for no specially lengthy or detailed review. While still of this opinion, so far as the actual material of the "method" is concerned, we do not hesitate to say that we are attaching too little importance to the text. Indeed, this text merits more than ordinary interest; and one other feature of the work seems so important to us, that, to ignore it, would be an injustice both to Joachim and to ourselves. By this other feature we mean the remarkably significant illustrations which we reproduce below. But let us first turn our attention to the text. "There is no room for doubt that Joachim and his collaborator have striven to achieve something better, something nobler than what are accustomed to find in similar works. In Joachim's preface, we find the frank confession that the great artist has never had the opportunity of teaching beginners, and because of this, he is unfamiliar with their needs. He tells us that the first two volumes are from the pen of Moser, but that "even the most insignificant questions of detail have been tested by discussion, and no conclusion has been reached until our views were in perfect agreement."

Of the third volume, which is devoted to standard works in the literature of the violin, Joachim has this to say:

"In undertaking to conclude the whole with a volume of classical masterpieces edited according to my own ideas, I am well aware that I am offering the student the one and only method of rendering these works. The single passages may, after all, be played effectively with the use of quite different fingering and bowing, and each artist will adopt that which best suits his own powers. But even the most conscientious adherence to my directions could no guarantee that the piece, as a whole, would sound according to my intention. It is just this individuality of interpretative conception which slips through the grasp of technical rules."

Here we have Joachim's own broad view of a question that is so little understood even by serious and gifted students. And this seems to us, one of the most interesting paragraphs of the whole text—interesting because it clearly proves that the aged

careen, we learn from his own lips, as it were, that he does not regard his own ideas as the only good ones possible, and that he appreciates the important part played in art by "individuality of interpretative conception."

The illustrations to which we have referred concern the position of the left hand.

When Carl Courvoisier's well-known book appeared, it contained, among other things, the following one designated as the "correct position of the thumb and fingers in the first position":

Several days after my arrival, I was gazing out of my window, in the early morning, and thinking how kind Mother Nature had been to the hospital; for miles and miles there stretched a green undulating country only now and then marred by a coal hill or an unsightly "breaker" grim and menacing. Suddenly my attention was drawn to a company of convalescent patients in the rear of the hospital. A Polish miner, who had early in the Spring lost a limb in the mines, was piping upon his flageolet; another was entertaining his crippled companions—*sans eyes, sans legs, sans arms*—by a burst of "heavenly, if not melodious, song; a third was playing upon an accordion. Mechanically I took my beautiful Strad, from its case, and began to play "was only an amateur rich enough to play for the love of it. I had no great skill, but when I was moved to sympathy, I invariably sought my beloved instrument. In sorrow it was my only solace. As I took my precious flageolet from its case, I heard a miner trying to produce a wild Magyar strain on his flageolet. He was a Hungarian Czardas. S. t. y. at first, then, by degrees, boldly I played and, as I stood back from the window, I observed that the miners passed to listen. The most remarkable thing about the Joachim illustration is this: It absolutely agrees with the present writer's views as set forth in his own work *six years ago*. ("True principles of the Art of Violin-Playing," by George Lehmann Schirmer, Publisher.)

Let any reader compare the illustration in the book just mentioned, with the illustration on the same subject in Joachim's work, and he will find not merely similarity of ideas but absolutely no distinguishable difference.

We know, from personal experience, that the thumb-position taught in past years at the Hochschule coincides with the illustration in Courvoisier's work. We must therefore come to the conclusion that Joachim has given this question special thought in recent years, and that he has, as a result of careful experiment, changed the views which he and his assistants entertained for many years.

If we were, we leave this interesting question to the judgment of our readers, and feel more than satisfied that our own views, published six years ago, should now receive much peculiar endorsement by Joseph Joachim.

MUSIC is like chess. The queen, that is—melody, exercises the greatest power; but the king, that is—harmony, has the final decision.

A woman of blame has, unfortunately, as much genius as ten miles of grass.

The word play in music is very expressive. The player who does not play with his instrument cannot play it.

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THE STORY OF A HEART OF "JACHINOTH" AS THE STRADIVARIUS VIOLIN.

It was one summer, in the heart of the "Jachinoth," as the Pennsylvania miners call the coal region. I had read many harrowing tales concerning the "Molly Maguires" who had once brought terror to them—a horrible record of crime; so, as soon as I arrived at Breckerville, where I was to be entertained by my friend, Mrs. Cavan, the wife of one of the most celebrated miners in the coal country, I began to fill myself with ghastly tales concerning the "Mollies," who were generally supposed by the superstitious miners still to pay nocturnal visits to their old haunts.

My imagination was within its limit, and my naturally morbid impulses were strengthened by the daily sight, from my window, of an old dilapidated house where the tale of the "Mollies" had been captured, and later hanged at Williamsburg.

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Vienna—his mother's home. You know the rest of the story. He got hurt in the mines—there always do.

My new acquaintance spoke bitterly. "And how did the poor little fellow bear his trouble?" I asked, now thoroughly interested.

The teacher paused a moment. "I am told," he replied, "that he sprang forward to save a huge basket of coal from falling on a comrade, and he slipped and fell, the basket overturning its contents on him. I saw him a few days after they had amputated his limb. He was a brave boy. 'I've still got my two arms,' he cried, 'and my violin!'"

My eyes were moist. Poor Petrkova, how he must have suffered!

"Is there nothing for him to do in the mines after he recovers his strength?" I asked very earnestly.

"He might work at the 'breaker,'" the "Professor" replied, "but that is dog's play."

We then sat down on the broad veranda and talked of Petrkova's future. I had not heard him play and, to tell the truth, though I heartily sympathized with him, I did not see how genius could thrive in the routine of a miner's life. I had seen many prodigies both at home and abroad. I was skeptical.

The "Professor" was too honest a man to deceive me. He had heard of my wealth and of my fondness for the violin, and immediately had made me feel that to try to secure my co-operation in his plans for Petrkova's future study. He was only a poor bandmaster, an average violinist, and an indifferent pianist, this kindly man, but his honest face inspired respect.

"Petrkova shall play to you on the afternoon of the Fourth of July," he said; as he bade me good-by, "and I will accompany him. You will hardly credit it when I tell you that he is too great to be taught. Genius will thrive in spite of all—but he needs the influence of a great teacher."

"Well, we shall bear this wonder of the age!" I said, and I tried to hide a little ironical smile.

It was the Fourth of July. The hospital patients were to observe the glorious holiday in as joyous a manner as possible. There was to be music in the wards, music on the lawns, a picnic in the pretty grove, and a procession of decorated patients who were to hobble on their jays to the music of the flageolet and a decrepit drum, played respectively by a one-eyed "Polander" and a one-legged "Dago."

In the evening we were to have a band concert and some fine fireworks.

Meanwhile I had been thinking of Petrkova. I had seen him at his window, looking up at my room with an eager face, as I played. I was becoming day by day more interested in him. I really longed for three o'clock, when the "Professor" was to arrive.

Three o'clock came, yet no "Professor" put in his appearance. I ran up to my room to see if Petrkova was looking out of his window. The shutters were closed on that side of the ward. Dr. Cavan had said at luncheon that we might go quietly to the East Ward and have our concert there in the large, unadorned room which was not quite ready for occupation. Petrkova was to bring his own instrument and the "dummy" violin which his clever hands had constructed during his illness, so that he could lie in bed and exercise the fingers of his left hand.

At four o'clock the "Professor" had not yet arrived. I was a little afraid of being ridiculed by my friends for my unusual interest in Petrkova.

An idea came into my mind. I would run to the old home of the "Mollies," where I had seen the roses almost every day—roses that Mother Nature herself must have brought there of her own free will, since the "Mollies" had never beautified their ugly cottages and its environs. My absence could be easily explained by the fact of my return with roses for the dinner table.

As I neared the greensome spot, for it was indeed here in spite of the rose garden at the rear, I heard the sound of a violin. I involuntarily I stood still and listened. Some one was playing in the cottage. I stepped behind some shrubbery from which I could see plainly into the old kitchen where the "Mollies" had once dined and in the distance I saw a girl's body tingled. I was listening to no ordinary player—no one could deceive me on that point. Suddenly I saw Petrkova at the window. He was looking as if he expected some one to come to his rescue, and an arm while he seated his crutch with the other.

Now he sat on the window ledge playing softly, his body rocking to and fro, as if he were croning to a child. Now he held up the violin so that the sun

shone full upon it. Now he drew it up to his breast as if it were a tender child. He held his back up to the light, feasting his eyes upon its arches and curves. Then his attitude changed. He looked disappointed and put it in his case. In a few moments he took it out again, fondled it, kissed it, his white face eager and excited.

At length he began to play, and I heard the Czardas of Hungary, the same melodies which I had played. Petrkova was improvising upon those wild Magyar themes as only a genius can do. I stood transfixed, almost terrified at the boy's power. The warmth of his tone, the caprice of his fancy, the wealth of his imagination—these qualities had not been acquired by study. I stood rooted to the spot. I seemed to have no power to move. Mechanically I watched him, as at last he put the violin in its case. I was paralyzed. Had I listened

very set of little violin and piano pieces will be of great service to young students in their first position. This is not a new idea. Technically, the violin parts afford a great variety of exercises in fingering, phrasing, articulation, and dynamics. The piano accompaniments are simple and easy to play. The pieces are arranged in a logical order, and the student can progress from the first to the last without any break in the continuity of the study.

With a monkey-like leap, there suddenly sprang upon the scene a ragged urchin of uncommonly ugly appearance; he seemed to have come like a gnome from the very bowels of the earth. Tall and double-somerset on the grass, he vaulted the window ledge of the house and sat there grinning, while he swung his bare feet in defiance.

Petrkova had taken the violin from its case again, as if he were left to part with it. His face looked uncanny. It frightened me. Then the two boys exchanged a few words, and the little gnome took the violin under his arm and departed with a grin, grinning his satisfaction. Petrkova soon hobbled out of the house in the direction of the hospital. He almost brushed against me as I stood in the shrubbery and agitated vines, but he did not look up. He had a sort of dazed look in his eyes.

I gathered my roses and returned to the house. At six o'clock we were to have dinner. Somehow I could not bring myself to relate my experience of the afternoon. I had not, however, been missed by my friends, but I had not time to dress for dinner.

That night I did not go to my room until a late hour. Our guests had retired to their homes, after a evening of brilliant fireworks, followed by a concert on the veranda. A note had come from the "Professor," in which he stated that his wife was ill. The note reached to my mind the incidents of the afternoon. I put it away, and did not think of it again until I stood before my mirror at midnight. I was tired and nervous. A curtain flapped. I started and looked toward the window. It was wide open. My violin case lay upon a chair in front of the window. It was open. The violin was gone!

I felt, for a moment, that the world of my life was gone. But something told me that my violin was safe, and I threw myself upon my couch and sank into a heavy sleep.

The following morning I looked at my empty case. There was a crumpled note in it. I read it eagerly. "Lady," it said, "you have a great violin. I can never earn money for study in the mines. I am a cripple. My teacher says you have a kind heart. With your great violin I can win a fortune. Yes, I can make for myself a great name. I don't mean to let your violin go. They will tell you so on their side—that you know me. I will bring it back to you. I am to leave the hospital. I want to play just for a day on your beautiful violin."

"Petrkova SATISFIED." "You are a wealthy woman and an amateur. You do not deserve this instrument. Great violins are for geniuses."

At luncheon that day, Mrs. Cavan remarked to her husband that I looked ill. I smiled and said: "Oh, it's only a headache, Doctor; you know how I had too much excitement here yesterday."

"By the way," said the Doctor, "did you know that that young fellow, Petrkova, had as good as retired and is suddenly resurfacing?"

"Helen's protégé?" exclaimed Georgiana Cavan, her daughter, with a shy little smile. I nodded myself for the text.

"Georgiana," I replied, "I feel sure that that young fellow, as you call him, has genius of unusual power. Yes, he has gone away, but he will come back to us some day, and to help him all I have loaned him my Strad. violin."

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(Concluded in THE ETUDE for June.)

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CORRECTION OF MUSIC MSS. A SPECIALTY

ALBERT W. BORST

1712-14 Chestnut Street, Philadelphia, Pa.

Contemner betrayed itself in every trace. "Helen Webster," exclaimed Georgiana Cavan, her daughter, with a shy little smile. I nodded myself for the text.

"Georgiana," I replied, "I feel sure that that young fellow, as you call him, has genius of unusual power. Yes, he has gone away, but he will come back to us some day, and to help him all I have loaned him my Strad. violin."

"Helen Webster," said I, "you are a wealthy woman and an amateur. You do not deserve this instrument. Great violins are for geniuses."

(Concluded in THE ETUDE for June.)

ILLUSTRATION No. 1.

artist is not (now, at least) in sympathy with the narrow and intolerant pedagogy which has so many years prevailed at the Hochschule. This and many other broad and sensible paragraphs of the text, proves that Joachim is fully sensible of the fact that the art of violin-playing is too broad to be reduced to any one set of principles, to any one set of rules. In years gone by, Joachim's assistants absolutely refused to recognize as good anything that emanated from other "schools," notably, the French school of violin-playing. Now, at the end of this great artist's

ILLUSTRATION No. II.

This book was heartily endorsed by Joachim, and its preface contained a letter from the master approving all the ideas set forth by the author. Turning over the pages of Joachim's new work, we were amazed, if not actually startled, to find that the following illustration of the "normal position of the left hand in the first position" flatly contradicts the thumb-position which Joachim approved in Courvoisier's work. But the most remarkable thing about the Joachim illustration is this: It absolutely agrees with the present writer's views as set forth in his own work *six years ago*. ("True principles of the Art of Violin-Playing," by George Lehmann Schirmer, Publisher.) Let any reader compare the illustration in the book just mentioned, with the illustration on the same subject in Joachim's work, and he will find not merely similarity of ideas but absolutely no distinguishable difference. We know, from personal experience, that the thumb-position taught in past years at the Hochschule coincides with the illustration in Courvoisier's work. We must therefore come to the conclusion that Joachim has given this question special thought in recent years, and that he has, as a result of careful experiment, changed the views which he and his assistants entertained for many years. If we were, we leave this interesting question to the judgment of our readers, and feel more than satisfied that our own views, published six years ago, should now receive much peculiar endorsement by Joseph Joachim.

EXPLANATORY REMARKS ON OUR PIANO MUSIC PAPERS.

Among the piano pieces included in the music of this issue, "The Maiden's Wish" by Chopin-Liszt, stands first in point of difficulty. This piece is a brilliant transcription of one of Chopin's Polish songs and is one of the happiest of Liszt's many efforts in this style of writing. The theme has in it the elements of both the dance and the folk-song. In the variations its beauty is enhanced by musical treachery and ornamentation, thoroughly pianistic and in the character of the subject. This piece demands a facile execution, delivery of touch and a keen sense of tone color.

Hovavski's "First Mazurka" has recently been revised and edited by the composer. It is one of his most characteristic works, picturesque and full of fire. This piece requires careful accentuation and attention to rhythmic detail. The dynamic contrasts must be strongly marked. In the F major portion, the Trio, the part writing must be well brought out, giving due significance to the inner voices. This portion demands a strict legato style.

Gesa Horvath's "Hungarian Gipsy Dance" is one of this popular composer's most recent works. It has the genuine Hungarian character, and is a fine example of pieces of the class; the slow introductory movement in the minor key, followed by lively dance movement in the major key. This piece, although showy in effect, is not marked by the movement of the hand. In the second repetition the first syllables are omitted, leaving "ri" within the capabilities of third grade pupils.

H. A. Williams' "Cinderella" is another third grade piece of quite different character, the work of a young American composer. It is a fancy dance, somewhat in the style of a schottische. It must be played in a spirited and graceful manner.

"Tender Memories," by Allen N. Daugherty, is a melodious drawing-room piece, the work of another young American composer. It must be played in an expressive manner, giving careful attention to the accurate use of the damper pedal.

Class Lindley's "Class Reception" March is the first of a new set of dances by this composer. It will prove useful as a teaching piece. Although but little past the second grade in point of difficulty, it is full of verve and character, equaling in effect many marches of far greater difficulty.

"Caractères," by J. Truman Wolcott, is another useful teaching piece, a bright and catchy waltz movement, demanding clear finger work.

Leo Oelmler's "Hans and Gretchen" is a little schottische from a set of pieces having both hands in the treble clef throughout. Many teachers have found the use of such pieces a decided advantage.

The duet number is an arrangement of Paul Wachs' "March of the Flower Girls." This piece, which is very popular in solo form, lends itself readily to duet transcription. When rendered with style and animation the effect is quite orchard.

MUSICAL GAMES.

BY F. S. L.

MUSICAL CHARACTERS.

A good game, introducing musical characters, can be played as follows, though it is applicable only to a limited number of players, and they must be well informed in musical history. Send one player out of the room and choose a name for each of the players who are persons left. Then give to this name to each one; he in turn must choose a name beginning with this particular letter. These names need not be confined to those of musical composition; others who have some connection with music may be selected, as will be shown in the example given below. Each player keeps the name he has chosen to himself; the only clue the others have to it is its initial letter. The one who has left the room must find out the name of the principal character by questions which are answered by "Yes" or "No," and then he must try to bring in learning each individual name and it often requires no little ingenuity to frame his questions so as to bring the information desired. Those who are restricted to a certain number, say ten, twelve, or fifteen.

For instance, say there are ten players. One is sent from the room and the name Beethoven is chosen. A silently selects Bach for his character; B. Eames, the singer; C. a pleasure for my letter; D. Thomas, the French opera composer; E. the pianist; F. the composer; G. the composer; H. the composer; I. the composer; J. the composer.

poose; E. Haydn; F. Offenbach; G. Verdi; H. Eliza-berth; from the opera of "Tannhäuser"; I. Xcro, who played the fiddle while Rome was burning.

The questions might run as follows:
"Are you a composer?" "Yes."
"Are you a modern composer?" "No."
"Were you born in the seventeenth century?" "Yes."

"Did you die in the seventeenth century?" "No."
"Were you an organist?" "Yes."
"Did you write Fugues?" "Yes."

It would not take long for the well-informed questioner to discover that Bach was the character indicated, and this of course would give him a valuable hint as to the general name. The advantage of this form of the game is that it is interesting to all the players, since only one name is known to most of them and all can employ their skill in guessing the names chosen by the others.

SILENT MUSIC.

Children enjoy the following game, which is more or less something of a test for a sense of time and true. It is played as follows: Select part of a well known song, for example, "Way down upon the Savanah River, far, far away; There's where my heart is a-singing ever, there's where the old folks stay." These two lines are sung throughout complete, then repeated; but this time the last syllable of the words "river" and "ever" are omitted, leaving "riv" and "evr," but not followed by the movement of the hand. In the second repetition the first syllables are omitted, leaving "riv" in both cases, in the third they are omitted entirely.

NEW PUZZLES.

CUBE PUZZLE.

3			1
*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
5	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
6	*	*	*

In this puzzle each asterisk represents a letter, and each of the nine lines stands for a word of six letters, the definition of which is given below:

- 1-2. An instrument of percussion.
- 1-3. A body of singers.
- 2-4. A kind of technique indispensable to artistic playing on any instrument.
- 2-7. The player on an obsolete instrument.
- 3-6. A French operatic movement, now deceased.
- 4-5. A musical term signifying sharpness.
- 3-5. An important musical form.
- 4-6. Are found in most churches in connection with 1-3.
- 5-6. A noted German musical historian, now deceased.

CHARADES.

My first is old—'tis pictured on Egyptian walls;
The music it awakes is loud and sweet.
My second tends to make a soldier's arms fall;
As holding time it makes the scale complete.

With ease upon my first or whole my third we play;
Through each a diverse character it gains.
My whole charmed generations long since passed
Away, as yet, still its charm retains.

—F. S. L.

At work the printer dreams to see my first;

At home he sees it with delight.

At work it means his labor lost, reversed;

At home it means good cheer in sight.

My second, first of steps to learning's shrine;

The child, the scholar, and the sage begin.

Must there begin, before a single line

A meaning has on printed page.

What of my third? It has a sullen sound

To most. It often stands before

A child's-for joy, a pleasure for my friend;

To heart's desire of sons the door.

My whole, 'tis strange to say, is large and small
Both curved and square, and high and low.
To master stern it proves a loving thrill—
It sings its sweetest from a blow.

—F. S. L.

ENIGMA.

I am composed of 21 letters.
My 15, 2, 7, 10, 21, 6 is a form of musical composition.
My 4, 10 is a term calling for a sudden accent.
My 11, 7, 12, 9, 7, 21, 13 is a quiet movement.
My 5, 10, 12, 13 is the name of a Danish composer.
My 1, 17, 21, 6, 7 is a mythological character in one of Wagner's operas.
My 4, 2, 20, 21, 13 is a dynamic nuance.
My 8, 10, 10, 14, 21 is one name for the scale.
My 4, 17, 20, 16 is a favorite form with the older composers.
My 3, 11 is the sixth syllable in the scale.

My whole is the name of a much loved composer.
—C. A. S.

ANSWERS TO PUZZLES IN THE ETUDE FOR APRIL.

ENIGMA.—Death has here entombed a rich treasure, but still more glorious hopes.
CHARADES.—Lo-ho-grin. Counter-point.

HUMORESQUES.

BY ALFRED H. DAUSCHATH.

Put UP THE LYRE.
(Suggested by the Telharmonium.)

Put up the lyre.

And quench your fire!

The dance is done.

We'll sing no more.

Nor play before

Enchanted crowd.

Nor soft, or loud.

Machines are here—

Both wood and queer—

To drive us out.

Beyond a doubt.

For now a move

To first improve

The Tune-machine

Is on, I ween.

Put up the lyre.

And quench your fire!

The dance is done;

Our course is run.

LIZA JANE'S ACCOUNT OF A "CONCERT" DOWN TO YORK.

And then there was a Mr. Kerplunkski who shook his head and fists at the piano, and bit the poor dumb thing some awful words. I suppose he didn't mean any harm, but he did look awful vicious with his long, uncupped hair—well, I suppose it's just his hair. He played a Rhapsody by Liszt called Number Fourteen.

Mr. Katsound played beautiful. He is a violin warrior, with an immense resonant tone. Miss Cutler played a selection on the piano which for some big jumps over the keyboard and missed a great many notes in the composition by A. Foote.

"The hardest thing in the world to do," said the "First Violin," "is to beat time."

"Very true," said the conductor, with a superior smile, "you can't beat it."

"Perhaps not, but I know enough not to try; and that's more than some persons do." (With a superior grin at the conductor.)

"And if it hard enough to keep, let alone beat," said the "Drum-major."

"And yet, there are leaders who find it easier to beat than to keep," said the "Double-bass," with a knowing wink at the "First Violin." And then they turned up.

Rise Liars,

And Salute Your Queen

Ho! All Ye Faithful Followers of Ananias,

GIVE EAR!

A Young Girl said to a Cooking School Teacher in New York: "If You make One Statement as False as That, All You have said about Foods is Absolutely Unreliable."

THIRD PASTURE.

Now we come to a frisky lot, the "Labor Union" editors. You know down in Texas a well called "Loco" is sometimes eaten by a steer and produces a derangement of the brain that makes the steer "huffy" or crazy. Many of these editors are "Locoed" from late of sugar which will instantly obey the "demands" of a labor union and the universal habit of such writers to go straight into a system of personal vilification, which to vent their spleen. We assert that the common citizen has a right to live and breathe air without adding permission of the labor union to this has brought down on us the hate of these editors. When they go far enough with their ill-facts, and have our lawyers watch for a chance to attach money due them from others? (For they are usually irresponsible.)

Keep your eye out for the "Locoed" editor.

FIRST PASTURE.

Cooking school teachers—this includes "teachers" who have applied to us for a weekly pay if they would say "something nice" about Grape-Nuts and Postum, and when we have declined to live them to do this they get waxy and show their true colors.

This also includes "demonstrators" and "lecturers" sent out by a certain Sanitarium to sell foods made there, and these people instructed by the small-be-whisker-doctor—the head of the institution—to tell these preparatives (you can speak the stronger word if you like). This same little doctor conducts a small magazine in which there is a department of "answers" to correspondents, many of the questions as well as the answers being written by the aforesaid doctor.

In this column sometimes we are surprised the statement: "No, we cannot recommend the use of Grape-Nuts for it is nothing but sugar," and these poured over it." Right then he showed his badge as a member of the tribe of Ananias. He may have been a member for some time before, and so he has caused these "lecturers" to follow into the ways of the tribe wherever they go.

When the young lady in New York put the "iron on" to this "teacher" and branded her right we sent \$1000 to the girl for her pluck and bravery.

SECOND PASTURE.

Editors of "Trade" papers known as "grocers' trade."

Remember, we don't put the brand on all, by any means. Only those that require it. These members of the tribe have demanded that we carry advertising in their papers and when we do consider it advisable, they institute a campaign of vilification and slander, printing from time to time "editorials" in which they attack Grape-Nuts. When they go far enough we set our legal force at work and hail them to the judge to answer. If the piece has been hot enough to answer, if these "cattle" ever on their backs feet and "belly," do you think we should be blamed? They gambled around with tails held high they have full range, but when the rope is thrown over them "it's different."

Should we unite, C. a pleasure for my friend? Should we know the brand?

Let's keep them in this pasture, anyhow.

is turned into a form of sugar generally known as Post Sugar. It can be seen glistening on the granules of Grape-Nuts if held toward the light, and this sugar is not poured over or put on the food as these preparatives ignorantly assert. On the contrary the sugar exudes from the interior of each little granule during the process of manufacture, and reminds one of the little white particles of sugar that come out on the end of a hickory log after it has been sawed off and allowed to stand for a length of time.

This Post Sugar is the most digestible food known for human use. It is so perfect in its adaptability that infants with very young infants will pour a little warm milk over two or three spoonfuls of Grape-Nuts, thus washing the sugar off from the granules and carrying it with the milk to the bottom of the dish. This milk charged with Post Sugar is fed to the infants producing the most satisfactory results, for the baby has food that it can digest quickly and will go off to sleep well fed and contented.

When baby gets two or three months old it is the custom of some mothers to allow the Grape-Nuts to soak in the milk a little longer and become mushy, whereupon a little of the food can be fed in addition to the milk containing the washed off sugar.

It is by no means manufactured for a baby food, but these facts are stated as an illustration of a perfectly digestible food.

It furnishes the energy and strength for the great athletes. It is in common use by physicians in their own families and among their patients, and can be seen on the table of every first-class college in the land.

We quote from the London Lancet analysis as follows:

"The basis of nomenclature of this preparation is evidently an American pleasantry, since 'Grape-Nuts' is derived solely from cereals. The preparative process undoubtedly converts the food constituents into a much more digestible condition than in the raw cereal. This is evident from the remarkable solubility of the preparation, no less than on-ounce of it being soluble in cold water. The soluble part contains chiefly starch and no starch. In appearance 'Grape-Nuts' resembles fried bread-crumbs. The grains are brown and crisp, with a pleasant taste not unlike slightly burnt malt. According to our analysis the following is the composition of 'Grape-Nuts': Moisture, 6.02 per cent; mineral matter, 2.01 per cent; fat, 1.00 per cent; proteins, 15.00 per cent; soluble carbohydrates (malt), 48.40 per cent; and unaltered cereals (barley), 25.57 per cent. The foodstuffs worthy of note in this analysis are the excellent carbohydrates (malt), 48.40 per cent; and unaltered cereals (barley), 25.57 per cent. It is put into this shape for convenience in second cooking.

These great loaves are sliced by machinery and the slices placed on wire trays, these trays, in turn, placed on great steel trucks, and rolled into the secondary ovens, each perhaps 75 or 80 feet long. The starch is subjected to a long low heat and the food which has not been heretofore transformed,

(Continued on p. 338.)

HUMORESQUES

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Institute of Musical Art of the City of New York, New York, December 7, 1905. "Frank Damrosch, Director, 45 Fifth Avenue. "The Cooke-Keller Combination Music Staff Ruler is a class of instrument that I think, as a musician, I should like to use. It is ingenious and useful. It should be known to all musicians. Please send me one of the rulers to us, as I will be a number of our students would like to purchase one. Yours truly, Frank Damrosch, Director."

THE COOKE-KELLER CO., 708 Halsey Street, BROOKLYN, N. Y.

RISE LIARS, AND SALUTE YOUR QUEEN.

(Continued from p. 377.)

An analysis made by the Canadian Government some time ago shows that Grape-Nuts contains nearly ten times the digestible elements contained in ordinary cereals, and foods, and nearly twice the amount contained in any other food analyzed.

The analysis is familiar to practically every successful physician in America and London.

We print this statement in order that the public may know the exact facts upon which we stake our honor and will back it up with any amount of money that any person or corporation will put up.

We propose to follow up these choice specimens of the tribe of Ananias.

Attention is again called to the general and broad invitation to visitors to go through our works, where they will be shown the most minute process and device in order that they may understand how pure

"There's a Reason" for Grape-Nuts and Postum

Please mention THE ETUDE when addressing our advertisers.

"O Professor," said the hostess to the departing pianist, "you must pardon my oversight in not asking you to play this evening."

Professor, thinking of the weather-beaten old No. 44 van of a piano, "Pity, don't mention it. No harm done I am sure," and cheerily is happy.

ARTHUR'S AGE.

This celebrated composer enjoyed into advanced age the most wonderful freshness of spirit and body. Once in his eighty-fifth year he was returning home from attendance at a jury on which his colleague Carsson, who was much younger than himself, also sat, he remarked playfully: "Poor Carsson! How old he grows!"

After he attended the funeral of Meyerbeer he said, with a melancholy smile: "Dear me! Death is certainly putting things in order among our composers—Rossini's turn next!"—*Translation.*

FAVORITE MUSICAL INSTRUMENTS.

The burglar's—the lute. The scold's—the harp. The aristocrat's—the drum. The court fender's—the trumpet. The apothecary's—the violin. The mathematician's—the triangle.—*Wilde Trade.*

Editor Animal Department:

You kindly tell me where I can have my fox terrier taught to tune pianos? I think it is a neat and artistic profession, and I was once informed by a piano tuner that it is a regular dog's life. My dog is big enough to work now.

Answer: Try one of the correspondence schools.—*N. Y. Evening World.*

STICKS TO HER JOB.

"Miss Blank must have an angelic disposition: she's sung in the same choir for six years!"

"That's no sign! When they quarrel, the others are always the ones to leave."—*Detroit Free Press.*

"Is your daughter learning to play the piano by note?"

"Certainly not," answered Mrs. Cunnore severely. "We always pay cash."—*Tuolona News.*

"Where is Charlie Bowler, the cornet player?"

"Studying abroad."

"Who advised him to go so far to study?"

"All of his neighbors."—*Cleveland Plain Dealer.*

The Press Agent—That girl is just full of talent. The Manager—She must be. I've never seen any come out.—*Musical America.*

Wig—"He doesn't know a good thing when he sees it."

Wagon—"Of course not. He's a critic."—*Musical America.*

If the author of "I Love My Love in the Morning" had happened around at her home at that time o' day the song might never have been written.—*Musical America.*

Mr. Kuller—"Taking music lessons, are you, Willie?"

Willie Harlam—"Yes, sir; three rooms and a bath."—*Musical America.*

and clean and wholesome Grape-Nuts and Postum are.

There is an old saying among business men that there is some chance to train a fool, but there is no room for a liar, for you never can tell where you are, and we hereby serve notice on all the members of this tribe of Ananias that they may follow their calling in other lines, but when they put forth their lies about Grape-Nuts and Postum, we propose to give them an opportunity to answer to the proper authorities.

The New York City wisely said that if a person would lie about one item, it brands the whole discourse as absolutely unreliable.

Keep your iron ready and brand these "mavericks" whenever you find them running loose.

Last Chance!

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for \$3.50 Price advances positively June 1

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For buffing, cleaning, polishing and grinding. Shrapens knives, razors, etc., cleans silverware, kitchen utensils, etc., etc.

Runs all kinds of tin machines, lathe, drill, etc., etc., sewing machines, wash, etc., etc.

Nearly twice as large as any other advertised motor.

Outfit includes large hydraulic motor made of cast iron, handlessly finished; contains solid brass double rodless valve, title water buckets; also superior belt hook, pulley, leather belt, etc.

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INCORPORATED 1900

THE PENNSYLVANIA

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STAGE ITEMS

Manuel Garcia has added one more year to his century.

The next Bayreuth festival commences July 22, and continues to August 20.

The latest report from Pittsburgh is that the orchestra will be continued next season.

American concert goers are promised an opportunity to hear the celebrated tenor, Mr. A. C. Gibson, of New York, Conn., was awarded the \$5000 prize for his performance.

Mme. Marchetti, the celebrated vocal teacher, celebrated her eightieth birthday in Paris last month.

Kubelik is heavily insured, \$100,000 on his life, while for the loss of a finger he is to receive \$300,000.

Eugen Albert draws large houses in Berlin. 2500 persons attended one of his Beethoven recitals.

Over one hundred performances were given in New York at the Metropolitan Opera House last season.

Mr. Charles Lunn, of London, a workman singing teacher and writer on vocal topics, died last February.

A farewell concert was given by Wilhelm Geiske, retiring director of the Boston Symphony Orchestra, April 24.

Reports from Canada indicate that the complete rest from work taken by Madame Seidler has cost her life.

The government at Munich has voted a guarantee of \$12,500 to the Prince Regent Theatre for the festival season.

The New York Symphony Orchestra, Walter Damrosch, conductor, gave concerts in some of the Southern States last month.

David Blapham, who aspires to fame as an actor as well as a singer, is to appear in a play called "The Bull" next season.

Bernhard Wolff, a German composer, well known to teachers in the United States, died, March 11, in his seventy-first year.

The following conductors will be present at Bayreuth next season: Hans Richter, Richard Wagner, and others.

The \$500,000 worth taken in the box office of the Metropolitan Opera House, New York City, during the season of 1905-6.

Mme. Yvette Guilbert, the French singer, has a collection of 40,000 folk-songs, which is claimed to be the most complete in the world.

Sir August Mannes, conductor of the Crystal Palace Orchestra for a number of years and now retired, recently celebrated his eighty-first birthday.

The "Music Teachers' Association" of New York will meet in Peoria, June 12-15. The day sessions will be devoted to educational discussions, the evenings to concerts.

The orchestras of Walter Damrosch and Victor Herbert and the bands of Sousa and Arthur Pryor will furnish the music at Willow Grove Park, near Philadelphia, this summer.

Weingartner has cancelled his contract to come to the United States next autumn, on account of ill health; he has also resigned as conductor of the Imperial Orchestra in Berlin.

The Ohio State Music Teachers' Association is to meet at Cleveland, O., June 27-29. Mr. Philip Wertheimer is president and Dr. N. J. Eisenheimer chairman of the committee.

Mme. Melba is said to have signed with Hammerstein for a number of appearances at the new Manhattan Opera House next season. The price is estimated as \$4,000 for each appearance.

It is announced that Tadeuski is to begin a new tour in this country next December. He has completed a grueling which he likely to be played by the Boston Symphony Orchestra next fall.

John Elder, at the time of this writing was expected to accept the position of organist at Carnegie Hall next season. He will also be the organist of one of the large churches of the city.

Mr. John Towers, Musical Art Building, St. Louis, Mo., was working on a "Dictionary of Opera," and was anxious that American composers who have written operas should send him lists of such works.

Three Chicago musicians of eminence will return to Berlin this summer to make their homes in the city.

Sancti, Waldemar Lischke and Arthur Speed. Their loss is again, here at the time of this writing, the loss of the city.

The Nibelungen Ring dramas, by Wagner, will be given at the Court Gardens, in London, next season.

tion of Franz Richter, without any cuts. The reputation of Richter made plans in the Cologne in 1905.

One of the officials of the French government, who has charge of matters affecting the Fine Arts, has prohibited the use of large made plans in the Cologne in 1905.

oreux Concerts which receive a subvention from the government.

A list of music festivals during the Spring season shows some twenty-five different organizations, among them being Montreal, Syracuse, N. Y., Springfield, S. C., Richmond, Va., Los Angeles, Cal., and Ann Arbor.

Novello, Ever & Co., 21 East 17th Street, New York City, are the American agents for tickets to the Monte and Wagner festivals at Munich this summer. The former will be held August 2 to 12, the latter August 13 to September 7.

The Brooklyn, Mass., Choral Society gave a concert version of Verdi's Opera Aida, June 12-14, under the direction of Emil Melander, assisted by the Boston Festival Orchestra. Nearly the whole house was sold out in advance of the performance.

The program for "Music Week" at Chautauque, N. Y., will include Rossini's "Stabat Mater," Mendelssohn's "Elijah," an American composer's opera, a choral competition and an opera or an illustrated lecture on some musical subject.

The Southern Music Teachers' Association will meet at Brenau College, Gainesville, Ga., June 12-14. The State Association of Georgia will meet at the same place and time. Programmes are practically ready and the work are being prepared. A large attendance is expected.

Mme. Hilda Gerster, the former noted prima donna and now a successful vocal teacher of Berlin, who spent a short teaching season in New York City this winter, returned to Europe in March. She expressed herself as delighted with a number of the voices that came under her care.

Safonoff, the Russian conductor, recently told how he came to conduct without a baton. On reaching a rehearsal he found that he had left his baton at home, and while a search was being made for another he began to conduct using his hand. The results commenced themselves both to the conductor and the orchestra.

At a sale of autographs of famous musicians in Berlin a letter of Glinka's was sold for \$1000, one written by Orlando di Lasso, \$112, one by Chopin, \$250, one by Beethoven for a both, \$225, and various autographs of Beethoven, Brahms, Berlioz, Liszt, Meyerbeer, Paganini for prices ranging from \$30 to \$200.

Rachmaninoff, the Russian pianist and composer, who was to have been in New York and other Eastern cities last month, has been forced to abandon his visit owing to the disturbances in Russia. He is conductor at the Imperial Opera in Moscow. His friends in the United States hope that he may be able to come next fall.

Antony Arensky, the Russian composer, died in St. Petersburg, February 27, aged 45. He was formerly teacher in Moscow Conservatory, and later director of the Court Choir. He wrote three operas, several ballets, symphonies, chamber music, piano pieces, songs, part songs, etc. He was ranked among the best of the young Russian school.

The University of California has established an orchestra of professional musicians, under the direction of Prof. J. Fred Volle, the originator of the Macy Street Orchestra. The orchestra will consist of 400 men and will be given in the Greek Theatre of the University of California. The orchestra is to be in shape for the season in June, in Paris.

At the next session of the Societe Nationale, in London, a music section is to be organized under the direction of Sir John Stainer. A certain number of works will be passed, a jury, those accepted being performed in rotation. The jury will be composed of the artists in the list of acceptance as well as the organizers. Be as pronounced, the jury will refuse only those who have nothing in them at all, and, for the rest, let the public be the last judge.

The seventh Memorial Music Festival of the Cincinnati Association will be held May 1-10. The festival will feature upwards of 400 singers, the orchestra will contain about 110 players, and the forces being the direction of Mr. Frank Van der Stucken. Sir Edward Elgar, the famous English composer, will be given as a soloist in his choral works, "The Apostles" and "The Dream of Gerontius." Other composers to be given are in a number of choruses Thomas who was festival conductor for a number of years, and several minor programs, orchestral and choral.

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I did not want to acknowledge my coffee caused the trouble, for I was very fond of it. At that time a friend came to live with us, and I noticed that he had been with us a week he would not drink his coffee any more. I asked him the reason. He replied, "I have not had a headache since I left off drinking coffee, some months ago, till last week, when I began again, here at my house. I don't see how any one can like coffee, anyway, after drinking Postum."

"I said nothing, but at once ordered a package of Postum. That was five months ago, and we have drunk no other coffee since, except on two occasions, when we had company, and the result each time was that my husband could not sleep, but lay awake and tossed and talked half the night. We were convinced that coffee caused his suffering, so he returned to Postum Food Coffee, convinced that the old time was an enemy, instead of a friend, and he is troubled no more by insomnia."

Myself, having gained 8 pounds in weight, and my nerves are now calmer, it seems so easy now to quit the old coffee that caused our aches and ills, and take up Postum." Name given by Postum Co., Battle Creek, Mich., "There's a Reason."

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TEACHERS' ROUND TABLE.

(Continued from p. 330.)

mental concentration is necessary, but writing out a piece of music in another key is very easily done. When I was a child, transposition was not taught as it is now to very young children, but the possibility of transposing was suggested to me when I was twelve years old from a few words dropped by a friend. The idea came like a flash, and I at once made the result of an accident. Being asked to play a hymn I inadvertently changed the key from E flat to E, a common error. On discovering afterwards what I had done, I realized that it would be possible to transpose into any key, by allowing the same intervals between every two notes.

I do not think the matter discussed in the following letter is as unusual as one might think. I have known quite a number of teachers, during my experience, who permitted their pupils to select their pieces from among a number that he or she would give over for them.

HUMORING PUPILS

Sometimes in the course of music teaching we unexpectedly run across things which surprise us, and start us thinking seriously of our life calling. A few days ago a young man came to me for his first lesson. He carried under his arm an elegantly bound book, with his name stamped in gold upon the front cover, and which he assured me his former teacher had presented him as a prize for his excellent work. "That certainly must be a source of great pleasure to you," I said, "if you have no objections allow me to examine it more closely." He handed it to me with evident pleasure. I opened it and found "Silvery Waves," "Monastery Bells," "Eolian Harp," and numerous other pieces of a similar character. "Do you play any of these?" I questioned. "No, I do not like them," he replied. "I am glad your taste is better," I said.

So thinking his taste had been guided in the line of the strictly classical, I assigned him Scarlatti's Pastoral in D minor, for the following lesson. When he came to the lesson he played the composition through fairly well, showing that he had ability, but with no expression; so bringing the character of the piece and the intentions of the composer to his notice, and pointing out the places of especial interest. I was ready to dismiss him, when he interjected: "You never permit your pupils to select their own pieces, do you?" "No," I replied. "Well, my last teacher always allowed me to select mine," he said in a tone of suppressed disappointment. "How did he manage that," I asked. "Oh! He played them over for me and I selected the one I liked best." "I am very sorry, but I cannot find the time to do that," I said.

Then I began to think, and could not but arrive at the conclusion that here surely was an instance in which the pupil taught the teacher. This led me to a deeper thought. If this young man was capable of selecting his own music, then he must be capable of teaching it. Of what use was a teacher? Why did his father employ a teacher? Was it for the youth to go whithersoever he willed, or was it for the guidance and assistance of the teacher's experience? I could see but one trail to all these thoughts. They were leading me to analyze the teacher; to discover if he was true to his position. At last I understood why the price-book contained "Eolian Harp," "Monastery Bells," etc., instead of selections by Beethoven, Bach, Schubert, and other classic writers.

Eugene F. Marks.

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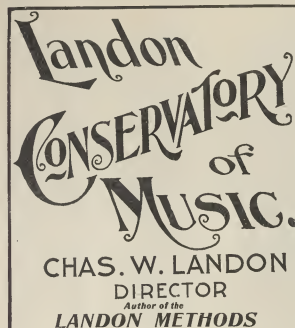
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